THE NEW YORK DRAMATIC MIRROR.

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AT THE THEATRES.

Garden.—La Tosca.

Drama in five acts and six tableaux, by Victorien Sardou. First production in America of the French text, Feb. 5.

Floria Tosca	Sarah Bernhardt
Signa Marie Caroline	Jane Mea
Le Baron Scarpia	Duquesne
Mario Cavaradossi	Fleury
Cesare Angelotti	Angelo
Le Marquis Attavanti	Munie

The return of the greatest actress of our day to the metropolis of the New World is tortuitous. The force of her genius compels attention; the splendid gifts she exhibits cannot fail to divert the popular eye, for a brief time at least, from the cheap and gaudy wares exposed by many hucksters in the theatrical market.

To the dramatic student a course of Sarah Bernhardt's performances is equivalent to a liberal education.

Bernhardt has not her equal in any land. She stands forth preeminent among contemporary actors—a consummate artiste and a transcendant genius.

Time, place and action, may with pain be wrought,
But genius must be born, and never can be taught.

The native power of the celebrated Frenchwoman supports Dryden's asseveration, but her matchless command of all the devices and accomplishments of the highest form of histrionic art shows that genius shines brightest when it has been subjected to thorough training and discipline. We have several fine "emotional" actresses in this country. Clara Morris is a genius without art; Fanny Davenport is an artist without genius; but in Sarah Bernhardt we find the harmonious union of genius and art—the two essentials of the greatest type.

The opening of Madame Bernhardt's engagement in this city, which occurred on Thursday night at the Garden Theatre, brought together a large and critical assemblage. Her welcome was kind, but not boisterous. The audience was a trifle cold at first, but as the play—Sardou's La Tosca—proceeded and the artiste, with unwavering power, mounted the magnificent heights of histrionism, its appreciation rose to a pitch of rare enthusiasm and she was cheered to the echo.

La Tosca, as it is played by French actors, is not the repulsive spectacle of cruelty, passion and lust that turned the public's stomach when it was given in its English guise some time ago. The subject of the play is just as unpleasant, viewed separately from its narration in action, but Madame Bernhardt and her principal colleagues, while they seize every opportunity that the drama affords for strong and effective acting, considerately—and artistically—refrain from grasping its possibilities in the direction of unsavory realism, with the result that the work loses many of the offensive characteristics that outraged public propriety at the time of its original production in New York. When Bernhardt entered the church in the first act, attired as she was pictured in the last number of THE MIRROR, the first impression was a surprise at the success with which this remarkable woman has defied the common enemy. It was impossible to realize that this fresh-faced, musical-voiced, lithe-limbed Floria was a grandmother! And with what graces, what charms and coquetries did she give herself to dalliance with her artist lover, Mario, and how brilliantly did she present to us the amorous side of woman's nature, perfectly and completely delineated in one scene of not more than a quarter of an hour's duration!

In the third and fourth acts she gave her spectators a memorable exhibition of intense, rapidly alternating emotions. During the scene of Mario's torture her picture of despair, terror and grief was harrowing. Floria's frantic appeals to Scarpia, her hysterical expedients to gain respites for Mario from the lacerating instruments of the Baron's inquisitors; her spasms of tigerish rage—these were so graphic that they fairly startled the house. The killing of Scarpia, with the subsequent ghastly display of religious sentiment made the fourth act the point of climax in this truly wonderful impersonation. Every observer felt the power of Sarah's singular genius. No need to tell that audience that it was witnessing a genuine triumph. The theatre shook with the applause that followed the stealthy exit of La Tosca as the curtain descended upon this exciting act.

Scarpia was played with admirable discretion by Mons. Duquesne, who accompanied Coquelin and Hading on their visit to this country. His characterization was not loathsome. The Baron had the air of a man of position. His cruelty was glittering rather than brutal, and it was only for an instant that he permitted the hideous lechery concealed beneath his false exterior to show itself without disguise. M. Duquesne treated the role with the instinct and the skill of an artist.

Mario was played by Mons. Fleury, a young man whose professional experience has been limited. He was graduated but recently from the Paris Conservatoire, we are informed. He lacks repose and confidence, but his enunciation is clean-cut, his reading effective, and his expression animated. In the church scene Mons. Fleury made several neat and natural "points."

Mons. Angelo was a capable Angelotti. Madame Méa made a handsome Queen. The smaller parts were in competent hands.

It is but just to say that the American production of this play, pictorially considered, was more elaborate and impressive than that now under discussion. The scenery, which is too large for the Garden Theatre stage, is clumsily built, indifferently painted and suspiciously shabby. The management would have shown better judgment had they borrowed or hired Miss Davenport's canvases, or gotten up new sets in this city.

However, when Sarah Bernhardt is on the stage the spectators are not apt to be cognizant of her surroundings.

Palmer's. John Needham's Double.

Drama in three acts, by Joseph Hatton. Produced Feb. 4.

Joseph Norbury	E. S. Willard
John Needham	
Richard Woodville	E. W. Gardiner
Mr. Horace West	Charles Harbury
Mr. Grant	Royce Carleton
Mr. Nolan	Sont Matthews
Col. Calhoun Booker	Burr McIntosh
Percy Tallant	Bessie Hatton
Thomas	Harry Cane
Sanders	Lysander Thompson
Kate Norbury	Marie Burroughs
Miss Dorothy Norbury	Cecile Rush
Mrs. Needham	Katherine Rogers
Miss Virginia Fleetwood	Maxine Elliott
Hannah	Cora Edsall

The production of Mr. Hatton's dramatization of John Needham's Double served to illustrate the wide range of Mr. Willard's fine powers and to intensify the artistic success achieved by him in Judah and The Middleman. The dual-role assumed by the actor in this impressive play was such as to afford the opportunity for a genuine histrionic triumph.

The large and representative audience present at the *premiere* last Wednesday observed his remarkable impersonation with breathless interest, and rewarded it with that full measure of audible approbation that it eminently deserved.

John Needham's Double is a melodrama. The separate links that form the chain of plot are not improbable *per se*; but the sequence of circumstances is too unusual to give an atmosphere of naturalness to the story, and therefore that classification must be used.

It must not be supposed, however, that the piece is a melodrama of the ordinary type; on the contrary, there are no cheap materials used in its construction; its interest is deep, strong and fascinating; its characterizations are elaborately worked out, and its dialogue is terse, forcible, philosophic and witty by turns.

In its general scheme, as others have truly remarked, John Needham's Double slightly resembles Henry Dunbar, The Lyons Mail and several kindred dramas having for their leading idea the substitution of an evil personage for a virtuous personage whose external counterpart the former is.

In this work Needham is the fraudulent personator of Joseph Norbury, whom he murders in order to escape the consequences of a financial wreck and, in his usurped personality, to acquire a legacy that was left to his victim.

How Needham lures his double to his residence, and gives him poison; how he skilfully covers up the traces of the crime and boldly passes himself off for Norbury; how he goes to America, is detected by the dead man's sister and convicts himself out of his own mouth just as he is about to triumph over all obstacles, and how in the moment of defeat he makes away with himself should be seen in action to be appreciated.

Of love interest the play has little or none, it deals solely with Needham, his crime and the circumstances leading up to and following its commission. So thoroughly and so ably has the dramatist treated his subject that the absence of any other element is scarcely perceived, much less felt. Slowly—as becomes the exposition of such a theme and leading character—the action proceeds, every step along the dark path taken by the wretched and desperate Needham receiving such a demonstration as is necessary to give plausibility and effect to this extraordinary chapter in his career.

The drama comes near to being a monologue for Mr. Willard. The dual-role is long and exacting, several of the scenes make enormous demands upon the actor's powers in portraying the cruelest of passions.

The distinctions between the short part of the Derbyshire gentleman, Norbury, and the long part of the London wildcat speculator, Needham, as presented by Mr. Willard, are subtle in the extreme. Norbury is good-natured, reposeful, at peace with himself and his fellow men. Needham is hard, cold, selfish, heartless. The antithetic moral qualities of the two men are clearly exhibited by differing expressions of eye and mouth and tones of voice.

In the scene where Needham learns that his financial ruin is at hand, where he premeditates and executes the cold-blooded murder of Norbury (ingeniously arranged with the assistance of a deceptive "double"), and where he returns to the dead man's hotel and makes the first move in his dangerous game of palming himself off as the person he has put out of the way, the actor displayed marvellous *finesse* and genius for simulation.

The cruel, calculating spirit of the criminal dominated the scene and gave extraordinary realism to his ghastly acts. Every movement, every gesture, every expression of Needham in the scene following the murder contributed to this effect. When he confronts the porter of the Wellington Hotel his face twitches convulsively—not from the fear of detection, but from the tension produced by the terrible affair in which he has just been the chief actor.

Viewed in its entirety, Mr. Willard's memorable performance in this dark but absorbing drama attains to the dignity and significance of a metaphysical study. If it fell short of that and of the eminence of a splendid piece of original histrionism, both the character and the play through which it moves would then be gloomy to an extent that would banish the possibility of deriving enjoyment from it.

Mr. Carleton played a small character—a banker who has discovered Needham's frauds—but he played it superbly. Actors who complain that they can "do nothing" with a minor "straight" part should study Mr. Carleton's methods as seen in this highly successful effort, and profit thereby.

Mr. McIntosh gave an excellent impersonation of a Kentucky colonel, from the Blue Grass region. His make-up was remarkably fine, and the truth of his Southern accent and characteristics of manner was immediately recognized by the appreciative house.

Messrs. Gardner, Harbury, Matthews, Cane and Thompson had parts of little consequence to the play, which they acted conscientiously.

Bessie Hatton made a charming picture as a lithe-limbed lad whose aspirations are distinctly military.

Miss Burroughs played Kate Norbury's one strong scene with telling effect. Miss Rogers was benignant and tender as Mrs. Needham, the white-haired mother of the crime-stained M. P. Miss Elliott had nothing to be exceptionally handsome as the Kentucky heiress, and Miss Edsall was a comely maid.

The drama is well equipped in respect to scenery. The several changes of scene in Acts One and Two are made rapidly and noiselessly, while the stage and auditorium are darkened.

Madison Sq. Sunlight and Shadow.

Play in three acts, by R. C. Carton. Produced Feb. 3.

Mark Denzil	Maurice Barrymore
Dr. Latimer	Frederic Robinson
George Addis	Edward Bell
Mr. Bamfield	E. M. Holland
Scollick	F. H. Tyler
Helen	Maud Harrison
Maud	Agnes Miller
Janet Felton	Jennie Eustace

In this transitional period, when the public seems to be lured easily to the worship of false dramatic gods; when, in the absence of well-defined standards of taste, the majority demands the feeblest and silliest forms of theatrical entertainment, it is gratifying to find a representative manager adhering to the higher and better requirements of his calling, and praiseworthily striving to maintain a plane of excellence in keeping with the functions of art and with the wishes of intelligent playgoers. And it is encouraging to realize that there are still enough cultured men and women in this community to appreciate and respond to the appeal for support that is made by such a production as that which may now be witnessed at the Madison Square Theatre.

The story of Sunlight and Shadow is neither new nor ambitious; it is composed of simple elements that have been used frequently by the playwright and the novelist. But it can be said that these materials have never been used with greater skill and greater effectiveness than Mr. Carton has used them with in this truly delightful piece.

The plot has been related in a previous number of THE MIRROR. Its recital can give no suggestion of the sweet and tender charm that pervades the action and produces in the mind of the spectator an impression such as is rarely taken away from a playhouse. Beyond the delicacy and daintiness of the work, it presents certain attributes of genuine strength growing out of a heart interest that at times is poignant in its pathos. Of gentle comedy it also possesses an abundance, the serious current of the story being diversified by a humorous underplot that serves to relieve its sadness.

The chief interest centres about the character of George Addis, a cripple, whose hopeless love for Helen Latimer, a country doctor's daughter, furnishes the moving pathos of the play. The character is one of the most exquisite creations in the wide range of the modern drama. High strung, with the sensitiveness and the sensibility found in an acute state of development among those whom nature has burdened with physical deformities that are associated with radiant qualities of heart and mind, Addis conceals his love until Helen, separated as she thinks forever from the man to whom she has given her heart, is free to hear it, and then he pours out his devotion, hopes and fears in an hour when duty bids her consent to become the wife of one whose life has not long to run. But Addis, with supreme happiness in sight, learns that the man Helen has loved is free from the encumbrance that parted them, and then there ensues a fierce struggle between love and duty that ends by his sacrificing himself for the sake of truth and loyalty.

It is a hazardous thing to represent physical deformity on the stage. There are formulators of dramatic art and ethics who claim that it can never be done without offending good taste and outraging artistic propriety. The best answer to this assertion is furnished by the character of Addis as it is seen in this play. The misfortune of the gentle choirmaster draws him into closer sympathy with the spectator and lends a peculiar interest to his pathetic devotion and his nobility of character. It is not pity, it is sympathy in its truest and broadest sense that we feel for the misshapen hero who exhibits a degree of moral courage that glorifies and sanctifies the atmosphere in which he lives.

Mr. Carton's dialogue is better than his construction. The homely scenes of the first and second acts, the admirably drawn types of character, command unstinted praise. But the playwright is less happy in his resort to theatrical expedients, such as the aimless appearance of Janet Felton at the beginning of the piece; the obvious and laborious management of the pocketbook incident, the resurrection of the old device of a supposed shipwreck, to account for the disappearance of an evil human factor, that of course eventually reappears. The climaxes to Acts One and Two are effective. It may be objected that the lines placed in the mouth of Addis, which could not be improved upon in the earlier scenes, are scarcely adequate in expression at the point where he discloses his love for Helen. Here should occur the best writing in the piece.

The representation was worthy of the play. Mr. Bell's acting as Addis was little less than a revelation to those that had previously seen him only in comedy parts like the young barrister in Aunt Jack. His conception fully realized the author's description of the character, while his playing—particularly in the first and second acts—was marked by a perfect sympathy with the requirements of the rôle. In appearance Mr. Bell made a most interesting figure, cleverly and successfully indicating the patient resignation and tender solicitude of the man that is not so much engrossed with his own misfortunes that he cannot extend help and comfort to others. The weak point in this exceptionally well-considered impersonation was the rather tame portrayal of the fierce struggle that is supposed to rack the cripple's soul when he is wavering between inclination and the voice of conscience. Here the actor might have brought more emotional power to bear effectively.

Miss Harrison's Helen Latimer was a sincere and womanly characterization, revealing glimpses of this actress' aptitude for more serious work than she is usually called upon to perform in her capacity of comedienne. Her gowns were a trifle too modish, perhaps, for the daughter of a cramped country doctor, but she looked so pretty in them that this bit of feminine vanity was pardoned.

The infectious vivacity and wholesome healthiness of spirit exhibited by Miss Miller as Maud lent life and cheeriness to several of the dainty domestic scenes. This young actress is a decided acquisition to the Madison Square company, for she is one of the most pleasing and genuine mixtures of soubrette and ingenue on the stage.

Mr. Robinson was excellent as Latimer—one of those good-hearted, genial practitioners whose labor is repaid with more gratitude than coin.

Mr. Holland made another hit as Bamfield, a slow-thinking, literal young man, who has more money than brains and more common sense than command of language. He won a merited recall after a capitally acted scene.

Mr. Barrymore was a handsome Denzil and he played with earnestness and care. But Mr. Barrymore's amazingly artificial utterance again destroyed the effect of his work. Why is it that an actor of such keen intellectual powers has allowed himself to fall into the most atrocious faults of delivery? The simplest speech he manages to distort by false emphases and whimsical inflections so that it becomes absurd, if not nearly unintelligible.

Mr. Tyler's Scollick, the bibulous gardener was a racy performance.

Miss Eustace as Janet had the most conventional part in the piece, and she was not wholly to blame because she did not give it a flavor of naturalness.

The piece is mounted with that completeness that has become a matter of course at the Madison Square.

An inconsequential little sketch in one act by Augustus Thomas, entitled A New Year's Call, preceded the play. It exhibited no qualities that justified its presentation. Mr. Harris, who had taken one of the parts with a few hours notice, managed to "get through" with the dexterity that only a facile player can bring forward in such an emergency.

People's.—A Mile a Minute.

A comedy melodrama in four acts by Charles Klein and Charles Coote. Produced Feb. 9.

John Blackstone	J. C. Jones
Richard Blackstone	Myron Calice
George Merryfield	W. J. Walker
Nosey Jacobs	Charles Coote
Sergeant Weaver	Henry Clifton
Johnny Atkins	John Bunny
William Tuggs	Charles Burbridge
Sally	Lottie Mortimer
Agnes Dale	Beverly Sitgreaves
Tilly Jacobs	Mrs. E. A. Eberle
Nelly Sparkle	Minnie Palmer

It would be difficult to determine whether the locomotive or Minnie Palmer was being starred in the production of A Mile a Minute at the People's Theatre last Monday night.

Miss Palmer was featured on the programme. The engine, however, had more display on the bill-boards and had the advantage of being "quite English, you know"—at least according to the programme, which informed the credulous public that it "was imported from England at a cost of $25,000."

It will be recalled that in "Helen's Babies" one of the youngsters is forever examing his father's watch to "see de wheels go wound." A Mile a Minute is ostensibly constructed with the presumption that a certain class of theatregoers are but children of a larger growth. The wheels of the locomotive "go wound" with great rapidity, but, like the watch, the locomotive does not budge. To produce the impression that it "do move," a few abreviated telegraph poles are made to pass over the stage in panoramic procession, at the rate of about a mile an hour. But the audience liked this feeble attempt at sensational realism, and applauded vigorously.

Along with the modernity of the locomotive goes an old-fashioned melodramatic plot, in which a gang of thieves is a conspicuous feature. The story is apparently taken from the novel "Old Millish's Money," by Charles Reade, and the dialogue and gags from this, that, and the other; but it was all greeted with the cordiality that one extends to an old acquaintance.

There was a dazzling scene in the third act purporting to be a reproduction of the Argyle Rooms in London. It afforded Minnie Palmer the opportunity to give a male impersonation with song-and-dance fixtures, and she certainly made a very cute little dude. The pretty barmaids were also well liked by the audience. In fact, the entire variety entertainment provided in this scene was rapturously applauded.

The role of Nellie Sparkle is not very exacting, and Miss Palmer talked, sang and danced in just about the same manner that she did in My Sweetheart, with the exception that there is not quite so much of Minnie Palmer as heretofore.

On the other hand, there is rather too much of Charles Coote, one of the authors, who personates the character of Nosey Jacobs, a London Jew. Mr. Coote is at times quite funny, but his funniments are frequently long drawn out and seriously interrupt the action of the plot.

J. C. Jones gave an excellent character sketch of a decrepid miser, while W. J. Walker and Myron Calice were about equally conventional in their respective roles of hero and villain.

Henry Clifton was acceptable as Sergeant Weaver, a Scotland Yard detective, and John Bunny created considerable laughter as Johnny Atkins. Charles Burbridge made the most of the thankless role of William Tuggs, a "crooked" butler.

Beverly Sitgreaves gave an efficient personation of Agnes Dale, and Lottie Mortimer proved pretty, pert and vivacious as Sally, the head maid at the Argyle Rooms.

The scenery was good, and the performance ran smoothly throughout.

Grand Opera House.—Aunt Bridget.

The amusing vagaries of Aunt Bridget were presented on Monday night at the Grand Opera House to an unusually large and enthusiastic audience.

The rich, Irish humor of George Monroe and the agile dancing of John C. Rice were received with customary delight.

Charles S. Ross was amusing as Jack Treyser, and W. Andrew Mack was repeatedly encored for his excellent singing. Frank W. Holland was divertingly boisterous as Tompkins Blazer.

Catharine Linyard looked bewitching as Dora. Mabel Fenton showed considerable ability in the part of the stage-struck Miss Recimer. The part of Polly Glider was spiritedly acted by Nelly Roseloud. The rest of the cast were satisfactory.

Windsor.—Grimes' Cellar Door.

Grimes' Cellar Door is the attraction at the Windsor this week, with James B. Mackie as the star.

Mr. Mackie will be remembered as the original Grimesey in A Bunch of Keys, and the character in which he is now starring bears a striking resemblance to his former role.

Although described as a burlesque, Grimes Cellar Door is in reality a farce-comedy which flavors very much of A Bunch of Keys and Adonis, with no end of variety features thrown in. It seemed, however, to please the large audience present on Monday night. Louise Sanford and Beatrice Hamilton are the principal soubrettes of the piece.

Koster and Bial's.—Variety.

Carmencita is still the magnet at Koster and Bial's.

This is her second year at that popular resort, and she is still attracting crowds.

John Le Clair, the shadowgraphist, Minnie Cunningham, the soubrette, and Washington Brothers, the clowns, also perform nightly.

Jacobs'.—Beacon Lights.

The old saw, "right is might, and must prevail," was amply illustrated at Jacobs' Theatre on Monday night in the development of the stirring scenes constituting the drama Beacon Lights.

The audience was largely of the "upper circle" order, and hugely appreciated the blood-and-thunder incidents.

The cast was equal to all emergencies, and comprised Odell Williams, Randolph Murray, Dave H. Wood, W. J. Sully, Neva Wharton, Alice Coleman and Kittie See.

Next week, MacLean and Prescott.

Tony Pastor's.—Variety.

Tony Pastor is presenting another good bill at his house this week—one which embraces some of the best variety talent of the day.

Maggie Cline and the Russell Brothers still continue in uproarious popularity.

The Westons, in a funny negro character sketch, and young Vaedare, a remarkably clever bicyclist, are among the best of the new attractions.

At Other Houses.

Poor Jonathan reigns supreme at the Casino.

Men and Women will reach its 150th performance on Friday night of next week.

The County Fair is still enjoying large patronage at the Union Square.

The playgoers of New York like Mr. Potter of Texas, who holds forth nightly at the Star.

There is no better tonic in the amusement line than Nerves, at the Lyceum.

Reilly and the 400 is drawing full houses at Harrigan's new theatre.

Lawrence Barrett may be seen throughout the week in Guido Ferranti at the Broadway.

A Straight Tip continues to pack the New Park theatre at every performance.

Nat Goodwin's hilarious portrayal of The Nominee has brought prosperity to the Bijou box-office.

The 150th performance of Blue Jeans took place on Monday night at the Fourteenth Street Theatre.

A revival of The Two Orphans, with Kate Claxton and Mrs. McKee Rankin in their original roles, is the attraction at Niblo's this week.

R. D. MACLEAN.

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R. D. MacLean is nearly thirty-two years old. He was born in New Orleans, March 7, 1859. His childhood was spent there and in Virginia, where his ancestors have lived for more than a century. He was a graduate of Washington Lee University, Virginia, and at the early age of nineteen became the agent of his father's large estate in New Orleans. He also represented his cousins, Mr. Peter C. Brooks and Mr. Shepherd Brooks, the Boston millionaires, who had enormous property in New Orleans.

In private life he is R. D. Shepherd. His home in Virginia is a superb old place of over two thousand acres, in the famous Shenandoah Valley, on the Potomac River. I have never seen so large a place kept in such perfect order. "Wild Goose Farm" has the most beautiful drives, woods, pastures, barns, and all that wealth can contribute to the home life of an aristocratic Virginian, and make Mr. Shepherd's Summers ideal for an actor. The hospitality of Mr. and Mrs. Shepherd are among the most pleasant recollections of my life.

His family objected to his becoming an actor, but they have become reconciled to his public life and now take a deep interest in his success. He assumed his mother's name of MacLean—a family of highest standing in the best circles of New Orleans society. As a child Mr. MacLean was passionately fond of the stage, and as a youth a constant reader of Shakespeare. Later on he distinguished himself among the amateurs of New Orleans, and his appearance was always an assurance of an audience composed of the *elite* of that city, hundreds of whom rarely honored the theatres by their presence.

When I first saw Mr. MacLean act I recognized a dramatic genius. A good reader, naturally graceful in action, with fine facial expression, a certain repose, and above all, that inexplicable gift—magnetism.

The same fates that smiled upon his birth of refinement and wealth and gave him physical beauty, whose superb strength and proportions are manly perfection, and who endowed him with a voice unequaled on the stage to-day except by Salvini, also gave him that quality that cannot be cultivated, bought, borrowed or counterfeited—magnetism.

As I contemplate the theatrical field of to-day, I can see no actor able to replace Booth and Salvini but MacLean.

Who is "the coming man?" is a question of deep concern to those interested in our art.

We generally find one man who stands out alone as the representative actor of his time, and in view of the declining years of our only great actor in the higher drama, Edwin Booth, the classic throne is bound to be occupied by R. D. MacLean.

My opinion is based on a fair knowledge of the stage personalities and their work of fourteen years past, and I think MacLean is the man. It is a mere question of time when he will stand in universal esteem, as he does now over a large portion of America, as the equal of the best actors living, and if he preserves his naturally fine health he will be the only American ideal of grand roles such as we identify with Salvini and Forrest.

It is always gratifying to watch the progress of genius and development of the histrionic part of dramatic art. Most "stars" play for many years in the support of some superior, and by constant watching, imbibe certain ideas, methods and points, discarding some, appropriating others, and in their turn become recognized in place of those who have gone before. MacLean has had no such advantage. He has played Othello, Richard, Shylock and Spartacus without an example, and with no instruction but time—so that his work is strictly original.

In the character of Spartacus he is, perhaps, seen at his best. He makes a bold display of his naked chest and arms, a startling contrast to old customs of necessary pads to some or contrivances to hide the defects of much flesh of others, and outside of his articulate work I must quote the words of a famous critic "He is worth the money just to look at."

We often hear the cry from managers opposed to tragedy that the "legitimate is dead." It is not true. The world never changes. The public will always support Shakespeare if the actor is equal to it. Empty benches when Shakespeare is played means either that the public does not know the merit of the actor, or that the actor has no merit.

MacLean's remarkable success during the six years we have played together proves that in him lies the honor to uphold Shakespeare for several generations to come.

MARIE PRESCOTT.

REFLECTIONS.

CHARLES WALCOT made his first appearance last week in Nerves at the Lyceum Theatre. He has fully recovered.

A WRITER in *Drake's Magazine* charges that the first act of The Fakir is a word-for-word plagiarism from the late Stanley Huntley's "Spoopendyke Papers."

H. J. HIRSCHBERG has signed with Annie Ward Tiffany for the rest of the season.

THE decision in the Sanger-French Fauntleroy case is now expected daily.

NATHALIE CHURCHILL has resigned from the Roberts-Sailer Faust and Marguerite company, and has been offered an engagement in Helen Mowat's A Woman's Lie.

FRANK CHARVAT writes that Ulie Akerstrom is gaining in strength rapidly, and is expected to resume her tour at Haverhill, Mass., on Thursday of this week.

CHARLES L. ANDREWS, manager of the Warde-Bowers company, died of heart failure last Sunday night, at Pueblo, Col.

MRS. GASTON MURRAY, the English actress, is dead.

NOW that George H. Jessop has fallen heir to an estate in Ireland his friends are hopeful that he will be content to leave playwriting to others.

A LETTER from A. C. Arthur denies the report that a Clemenceau Case company stranded at his Amesbury, Mass., Opera House.

A DISPATCH from E. D. Price says: "Mrs. Leslie Carter was recalled fourteen times at the Chicago Grand Opera House to-night. Enormous audience. She was cordially received from the outset."

ALL of Gustave Pitou's attractions are reported to be doing a big business.

F. W. MILES has been retained as musical director of the Roberts-Sailer company.

WILSON BARRETT gave a single performance of the now obsolete play, The Stranger, in London, recently.

BEN TEAL is rehearsing the new play for Helen Barry, entitled A Night's Frolic. He will leave for St. Louis on Friday to begin the rehearsals of Maggie Mitchell's new play, A Little Maverick. He will be absent ten or twelve days, and on his return will continue his preparations for the production of Niobe on May 11. Exact duplicates of the models be used in the play, designed by W. H. Day, have been forwarded to London for the production there.

HARRIS, BRITTON AND DEAN write that their new theatre in Louisville will be called Harris Theatre and not The Bijou, as erroneously stated.

MANAGER PERRY reports that Pete Baker's valuable Italian greyhound, "Lena," died recently of a severe cold. This was "Lena's" third season on the road, and "Chris," "Lena's" mate, will now have to do double work on the stage.

L. E. POST, president of the Tacoma Theatre company, writes that John W. Hamm was relieved of the management of the Tacoma Theatre on Dec. 1, and has no authority to transact business for it. S. C. Hetlig is now the manager.

PROFESSOR HERRMANN has changed his plans. It was his intention to finish his engagement at his theatre a week from Friday. All the Comforts of Home was to be presented the following night. He has, however, decided to continue his performances throughout the week. All the Comforts of Home will not be seen until the Thursday following. The postponement is made in order that Herrmann may have more time to move his apparatus.

HENRY WOLFSOHN has secured several of the principals of the Metropolitan Opera company to remain and concertize after the regular season closes in March until the end of May. The artists include Madame Mielka, Andreas Dippel, Theodore Reichmann and Emile Fischer.

AMELIA BINGHAM and Sadie Loraine are recent additions to W. J. Fleming's Around the World company.

WHILE in San Francisco recently Will. O. Wheeler completed arrangements for Patti Rosa to play twenty five weeks in Australia, opening there in the Spring of 1892.

ALL OUT WINNERS is the title of the new comedy which Helen Barry is to produce at Hartford, Conn., on the 16th inst. Rehearsals under Ben Teal's direction, began on Monday. The people engaged for the production are Mary Shaw, Grace Filkins, J. H. Gilmour, John Kellerd, Theodore Hamilton, Cyril Scott, Harry Woodson, and Frank Colfax.

OUR correspondent at Fremont, Neb., writes: "I wish to correct a statement I made last week when I stated that Edwin Stuart was at Hot Springs, Ark. He is at present, and has been for three weeks past, at Chatfield, Minn., under treatment for a spinal trouble.

J. F. CORDRAY, of Cordray's music hall and theatre in Portland, Ore., and Seattle, Wash., according to our correspondent, "feels aggrieved at the charge of piracy lodged against him by THE DRAMATIC MIRROR. He says that he can always be found by those desirous to institute legal proceedings, and that he has property which can be levied upon at any time to satisfy any just claim. He denies the charge." In the face of the injunction proceedings brought against Mr. Cordray by T. Henry French on account of The Private Secretary, and by Charles Frohman on account of Held by the Enemy, his denial does not carry much weight. Facts speak for themselves.

EDWARD LOVETT, the shadowgraphist, was gladdened by the appearance of a son and heir on Feb. 4. "The boy has my peculiar hands," writes Mr. Lovett. "The middle fingers measure one inch and three-quarters in length. Perhaps he is cut out for shadowgraphy."

SEVERAL months ago Julius Bien, doing business under the name of the Central Lithographing Co., obtained a judgment against Henry E. Abbey in the City Court, before Judge McGowan and a jury, for printing the Mrs. Potter Cleopatra lithographs. The defence was that the printing was inferior and not according to sketches. On the judge's charge the jury found a verdict against Mr. Abbey. Judge Dittenhoefer appealed to the General Term of the City Court, which affirmed the judgment, but so convinced was he that the judge's charge was absolutely wrong that he appealed to the General Term of the Common Pleas, which last week reversed the judgment.

RACHAEL BOOTH has been specially engaged for the coming production of Noah's Ark.

A WATER-COLORIST, Eugene Grivaz, has been engaged by Augustin Daly to design the scenes and costumes for his productions of old comedies during the ensuing two years. It will be next in order to get actors capable of satisfactorily playing the characters that will be decked in Mr. Grivaz' harmonious designs.

THE suit of Manager James C. Duff against Lillian Russell, for breach of contract in 1888, came up before Judge Freedman in New York last Monday. The suit was brought against Miss Russell because she refused to sing in The Queen's Mate, on the ground that her physician had advised her to stop wearing tights, as she had caught cold and got tonsilitis in that mode of costume. Counsel are to submit findings and briefs.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - FEBRUARY 14, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE NAULAHKA, 8 P. M.
BROADWAY THEATRE—GUIDO FERRONTI, 8 P. M.
CASINO—FOOR JONATHAN, 8:15 P. M.
FOURTEENTH ST. THEATRE—BLUE JEANS, 8 P. M.
GARDEN THEATRE—SARAH BERNHARDT, 8:30 P. M.
GRAND OPERA HOUSE—MY AUNT BRIDGET, 8 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
H. R. JACOBS' THEATRE—BEACON LIGHTS, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND CARMENCITA, 8 P. M.
LYCEUM THEATRE—NERVES, 8:15 P. M.
MADISON SQ. THEATRE—SUNLIGHT AND SHADOW, 8:30 P. M.
NEW PARK THEATRE—A STRAIGHT TIP, 8 P. M.
PALMER'S THEATRE—JOHN NEEDHAM'S DOUBLE, 8 P. M.
PEOPLE'S THEATRE—A MILE A MINUTE, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—MR. POTTER OF TEXAS, 8 P. M.
TONY PASTOR'S—TONY PASTOR'S CO., 8 P. M.

WHAT IS "SUCCESS?"

THE profits of playwriting are greater now than they have ever been in the history of the drama.

Fifty years ago an author was considered well paid if he received one hundred dollars for a five-act drama. To-day the successful writers, whose works are in active demand, often ask, and not seldom get, ten per cent. of the gross receipts.

It is gratifying to realize that such a golden change has come over the dramatic author's worldly affairs.

No longer the shabby genteel from Grub Street, cooling his heels outside the manager's door, he has a bank account, and rents a comfortable house in Easy Street, just around the corner from Gothere Square.

But are these successful authors really successful? Is their prosperity to be viewed in any other than the commercial significance?

Popularly speaking, success means money-making. Dramatically speaking, success means discovering what the public will pay best to see and then giving it to them.

But this modern spirit—the spirit of the nation in which we live—is fatal to artistic and literary success, however richly its shrewdest exponents may be rewarded.

Mr. Barnes of New York and Alvin Joslyn, for instance, have brought their authors more money and more diamonds than the authors of Hamlet and The Rivals ever dreamed of possessing. Measured by the popular and pecuniary test, Mr. Barnes and Alvin Joslyn are, therefore, eminently successful productions.

When we hear a play spoken of as a "success," and its fortunate originator as "a successful author," let it be borne in mind that these terms apply only to the relation of the piece and the man to the box-office, and that art is not "in it."

As a matter of fact, the standard of dramatic excellence cannot be maintained when the aim of authors and managers is to shoot below the average of public taste in order to hit the fancy of the greatest number of the-atre-patrons, irrespective of any and all other considerations.

Theatricals, regarded from the art standpoint, are at a very low ebb. The low-water mark has been reached before, the tide will rise again, sooner or later, as it has always risen in obedience to the laws of change to which the drama is slavishly subject. When the reactionary flood does come brummagem plays and bogus playwriters will be swallowed up in oblivion. Meantime the "successful" authors will do well to eat, drink and be merry, and thank their lucky stars that they came upon the scene of action at a time when the majority of the public did not know a hawk from a handsaw, from whatever direction the wind might happen to be blowing.

PATTI CHECKMATED.

PATTI has met her match at last. The indomitable MAPLESON was a mere fly on the wheel of her chariot; the stern-visaged ABBEY always spoke to her in the softest whispers, when the autocratic GYE had a request to make he approached her on trembling knees.

But the haughty prima donna barked up the wrong tree, so to speak, when she hurled defiance at the Russian Government a few days ago.

PATTI was booked to sing in St. Petersburg at the royal opera house. Arrived at Berlin she sent word to the Czar's capital that she would not fulfil her engagement unless the money for it was deposited with her banker in advance.

The answer to this was prompt, and characteristically Russian. It came in the form of an order for the prima donna's arrest. To obtain her freedom she was obliged to give bail.

From this occurrence it is evident that an operatic bird who can sing but won't sing will be made to sing in St. Petersburg. Moral: Send recalcitrant prime donne to Russia.

A GOOD STAND.

THE action of the Actors' Order of Friendship in characterizing the treatment accorded to ARTHUR DACRE by "a so-called American manager" and formerly tendering its collective sympathy to that gentleman, does credit to the sincerity and the liberality of that representative professional body.

This kindly attitude toward an English actor shows that our Actors' Order is both generous and just. It cannot fail to convince those persons who viewed with doubt the "protection" movement, instituted by the Order in 1888, that the organization's motives were beyond criticism, however impolitic and inexpedient the idea itself might be.

Reciprocity and good feeling between the actors of both countries should be cultivated, and this recognition of the fellowship of art in New York will doubtless bring a fitting response from London.

The Actors' Order is a fraternity based on noble principles of mutual helpfulness and loyalty, and we are proud of the position it has taken in Mr. DACRE'S matter.

IT was brought out at the meeting of the Dramatic Agents' Protective Association, last Saturday, that not one actress owed a dollar to any of the agents. Good for our fair professionals! They are always setting an example to the men.

THE compliment SARAH BERNHARDT has paid the picture of herself that appeared on the front page of last week's MIRROR by declaring it to be the best she has seen in an American journal, is a well-deserved reproach to the would-be artistic efforts of our daily papers. The cuts in Sunday's *Herald*, supposed to be portraits of Madame BERNHARDT and E. S. WILLARD, were as bad as anything we have seen lately in that line.

THEY have seen us and gone us one better in the opera-glass device in Warsaw, Poland. Instead of trusting to the honesty of theatregoers the glasses are fastened by chains to every seat in the theatre, and when not in use they are stowed away in cases similar to those used in American theatres, but no dime-in-the-slot is required as an open sesame. The German manufacturer makes no direct charge for the use of these glasses, but stipulates that he shall receive about three cents on every ticket sold at the box-office, and thus actually obtains a small interest in the proceeds of every performance.

A COURT in Scotland has declined to award damages to an actress who sued for redress because of an alleged unjust criticism. The judge decided that the right of public criticism was inalienable. It is probable that the French tribunal will reach the same conclusion in the case against SARCEY.

PERSONAL.

BELL.—Edward Bell's admirable characterization in Sunlight and Shadow was a genuine artistic surprise.

GRAU.—Maurice Grau's pleated French shirt bosom, with starchless collar attached, is the wonder and delight of the lobbyists at the Garden.

ALGER.—Horatio Alger, the well-known writer of juvenile literature, has completed the first act of a play for Elsie Leslie.

FITCH.—Clyde Fitch has signed a contract with Daniel Frohman to write a comedy for the Lyceum Theatre company. The play is to be finished for the season of 1892.

ADDISON.—Grace Addison has sufficiently recovered from an attack of typhoid fever to return to this city.

FROHMAN.—Daniel Frohman will take a short European trip in May, returning in time to accompany the Lyceum Theatre stock company on the road.

WILLIAMS.—In a letter to a friend in this city Jennie Williams, the soubrette who was recently married in England, says that she intends coming to this country with her husband next season. It is probable that she will put a company on the road.

FERRIS.—Richard J. Ferris has joined the road company of The County Fair to play the part of Tim, replacing Walter Perkins.

BLAINE.—Mrs. James G. Blaine, Jr., is progressing rapidly toward complete recovery. Nothing has been definitely arranged yet regarding the resumption of her professional plans, but it is more than likely that she will début in comic opera, appearing in such roles as are played by Agnes Huntington. Mrs. Blaine has a phenomenal voice, of tenor quality, and her friends urge her to forego the dramatic stage and confine herself to light opera.

DACRE.—Mrs. Carter continues to use Arthur Dacre's name on her posters and in her newspaper advertisements, although Mr. Dacre has not been connected with her company for weeks past.

MCCALL.—Lizzie McCall is to be married on June 17 to a wealthy Southern lawyer, and will sail for Europe soon afterward. On her return she expects to star in a repertoire of old comedies, and also contemplates the production of several new plays.

BARRETT.—Wilson Barrett's American manager, Clarke Sammis, was in town last week. He told a MIRROR reporter that Mr. Barrett would come over again next season and produce one or two new plays.

PAULTON.—Harry Paulton is said to have made quite a hit as Bender in the English production of All the Comforts of Home, and to have been warmly welcomed by his friends.

LESLIE.—The illness of Little Elsie is now said to have been laryngitis instead of diphtheria, as was at first thought.

BENNETT.—Johnstone Bennett is to create the new part of the slavey in All the Comforts of Home, at Herrmann's Theatre, next week.

DUQUESNE.—In Duquesne Sarah Bernhardt possesses a supporting actor whose performances are eminently satisfactory. He has succeeded in the somewhat difficult task of making the Baron Scarpia in La Tosca a tolerable character.

CHAMBERS.—Haddon Chambers expects to return to New York in the Spring.

SHERIDAN.—Emma V. Sheridan has written a novel.

HALL.—Thomas Hall is the dramatic critic of the new daily, *The Continent*. He has been known before as a writer of society and comic verse.

PERKINS.—Walter Perkins has been engaged for the part of Jack Dorsey in The Step-Daughter. The character has been rewritten in order to enable Mr. Perkins to introduce his various specialties.

MULDENER.—Louise Muldener, who has been playing Maria in Marie Wainwright's Twelfth Night production with much success for some time past, is at liberty for next season. Miss Muldener is a versatile actress, and will fill creditably any role she may assume.

RISING.—Will S. Rising, of Lotta's company, is heartbroken at the loss of his three-year-old boy, Harold, who died in Brooklyn recently.

DE WOLFE.—Charles Frohman is reported to have engaged Elsie De Wolfe for his stock company, though for no particular line of parts. The young lady is studying in Paris through the kindness of friends, and her taking to the stage as a profession is a matter of necessity.

WARNER.—Charles Warner is cast for one of the principal roles in Henry Lee's London production of Monte Cristo.

JAMES.—It is announced that Louis James will not star next season. He has been engaged to appear in the New York production of The Soudan at the Academy of Music.

RUSSELL.—Lillian Russell, being ill, was unable to appear at the Annie Russell testimonial. Her place was taken by "Little Tuesday."

KENDAL.—Mrs. Kendal sent the committee of ladies of the Annie Russell testimonal a cheque for $100 for one of the photographic souvenirs of the occasion. She regretted that she could not personally serve.

DAUDET'S NEW PLAY COMING.

One of the practical results of T. Henry French's recent trip to the other side will be seen at the Garden Theatre on Easter Monday. THE MIRROR learns that while in Paris Mr. French saw Alphonse Daudet's new comedy, L'Obstacle, which is now crowding the Gymnase, and its merits impressed him so favorably that he secured the American rights immediately.

The English adaptation has been made in London and the title selected for the American production is Betrothed. The play is somewhat novel in plot and decidedly artistic in treatment. All the principal characters are said to be strong, the representation demanding a cast of highly accomplished players.

At the Garden Daudet's piece will be mounted in the most complete and sumptuous fashion. The best actors available will be secured. It is among the probabilities that a well known "legitimate" star will step in to create the strong emotional character of the hero's mother.

One scene will represent the carnival at Nice, with a large number of marquées. Another will show the interior of a convent, with a large procession of nuns proceeding to vespers. Another interior will be a palatial bridal chamber in white and gold, the decorations being of lace and satin.

L'Obstacle excited some hostile criticism in Paris because of the episode in which a mother falsely tells her son that he is illegitimate, because he has discovered that there is a taint of insanity on the father's side and she fears the knowledge will prey upon his mind and produce thus the dreaded disorder. Mr. French says that the importance of this incident has been exaggerated by inimical critics. As a matter of fact it is of little consequence to the story and is treated with delicacy.

MISS MOORE COMPELLED TO CLOSE.

Adelaide Moore's professional career has received a check, due to circumstances that cannot fail to win for her the sympathy of her co-laborers of the stage.

While playing in Denver Miss Moore caught a severe and obstinate cold. The beneficial effects of the company's journey through Southern California were nullified by exposure to the dangers of the wretched, damp drawing-rooms found throughout that State.

Arrived in San Francisco Miss Moore was feeling very ill. On Saturday afternoon, after the potion scene in Romeo and Juliet, she was found on the stage in a dead faint. Recovered from this she she had another attack at the close of the performance, and during the representation of Galatea in the evening the fainting fits recurred several times.

Doctor Stambaugh, a specialist well-known in California, was summoned next day. He made a careful examination, which, while it revealed that the lungs were perfectly sound, showed her to be suffering from chronic rheumatism of the heart. He ordered her to desist from further professional work at once. To proceed he said, would prove fatal.

Manager W. B. Moore wished to cancel all dates immediately, but the actress would not consent to it. "I don't want it said that I had broken my contracts with managers; and what would my company do if thrown out of employment at this time of year?"

The tour was consequently continued, but it was speedily discovered that Miss Moore could not give a performance without swooning several times.

"There was no choice," writes Manager Moore, "and we shall close season at Helena, Mont., on the 10th inst. Our company will then be out of employment. A more heartless lot I never saw, for, with the exceptions of Mr. Wheelock and one or two of the minor members, they have never taken the trouble even to inquire how Miss Moore was; in fact, they have behaved as though they had been wronged by her illness.

"Business has been exceedingly good with a few exceptions. It is hard for Miss Moore to be obliged to give up just as she had turned the tide."

THE USHER.

Mend him who can! The ladies call him, sweet.
In Usherina
—LOVE'S LABOR'S LOST.

On dit that T. Henry French will have another theatre as soon as plans and preliminaries can be completed.

The new house will cost $700,000. It will be fire-proof and provided with a roof-garden, and a portion of the building will be made into apartments.

In this undertaking Mr. French will have the sole management and control.

New theatres are multiplying very rapidly in this city, by-the-way. It is a serious question whether there will not be too many a couple of years hence.

Six new places of amusement are certain to be added to the already long list during that time.

Theatrical enterprises are keeping ahead of the increase in population. The result will probably be a fierce and hazardous competition, whose outcome will involve heavy losses to some managers and investors.

The Brooklyn *Eagle* quotes my remarks anent the advance agent, and characterizes my exposition of that much abused functionary's good qualities as "a half-hearted defence."

Why "half-hearted?"

What I said I meant, and what I said I believe the majority of newspaper writers that have been brought in contact with the better class of advance agents will endorse.

"The usual advance agent," says my critic, "is not an esteemed person. His assertions are to be doubtfully received, his conversation is most endurable at a distance of not less than ten feet; he infests newspaper offices after his notices have been written and begs for more, he wants puffs, and the more false and flagrant they are the better they suit him."

My experience does not tally with that of the *Eagle's* dramatic editor. As I said last week, the general character of advance agents is good.

No such agent as the *Eagle* describes could hold a position with a reputable company. It is the man of tact, judgment, discretion and agreeable personal qualities who gets on "ahead of the show."

But my contemporary and I agree perfectly concerning that unpleasant sort of agent called the "hustler."

Says the *Eagle*: "The 'hustlers' are the ones who inflict themselves on newspaper people. The good agents are unknown to them. They do their business and go away. It is the fellows with push and impudence and odors on their persons that insist on filling newspaper offices with breaths and noises."

"In spite of Henry Guy Carleton," says Ben Teal, "stage managers have their uses."

Of course they have. But they have their abuses, too.

Mr. Teal does not belong to the category of stage managers whose assistance is warranted to spoil the best play ever written, but he must be aware that many of the tribe are so constituted.

By-the-bye, why does Mr. Teal, in discussing this question in the *Herald*, refer to Mr. Carleton's assertions "in a recent issue of a dramatic paper?"

He is fully aware that they appeared in *the* dramatic paper; in other words, THE DRAMATIC MIRROR.

Mrs. Whitney has been giving her views on "the social status of actresses."

These views are not especially valuable, reflecting, as they do, the snobbish atmosphere of that circle of "society" that takes wealth and occupation into account in admitting candidates to membership in it.

This is the circle that produced a McAllister; that condemns to exile a man who has naught save brains and respectability to recommend him; that extends the hand of welcome to the stock-jobber or the diseased duke, but draws the line at the woman who wins distinction by her talents and accomplishments.

What is the good of dallying with this subject, Mrs. Whitney? When "society" comes to mean an aggregation of stupidity and scandal; when its members progress along the line of intellectual development until they are able to regard genius without wearing smoked glasses, then it will be time enough to talk about "the social status of actresses."

In the present circumstances, actresses prefer the healthy, stimulating atmosphere of a profession in which there are no sluggards, no snobs and very few low foreheads.

TO SAINT VALENTINE.

Some managerial magnate now incline
To thus address me, good Saint Valentine:

"Your beauty and your talents all extol;
They fit you quite to play the leading rôle
In a new drama, shortly to be done
And sure to 'go'—we've booked it for a run.
Starred on the bills, three figures shall express
Your salary—since you will take no less.
An early and a favorable reply
To this, my offer, is requested by

_____."

Leave other maids their loves, but fancy free.
Such declaration's "soft" enough for me!

MAUD HOSFORD.

A NERVY INTERVIEW.

"The morning after the production of Nerves we had the biggest advance sale of any production at the Lyceum, being far ahead of either The Charity Ball or The Master of Woodbarrow," said Daniel Frohman to a MIRROR reporter on Monday.

"It was the first time that the company had been seen in a comedy, and they made a success. Besides that, the public taste seems to be all for comedy just now.

"Women particularly seemed in a hurry to obtain seats. Nerves is a favorite feminine weakness, and the display of millinery and robes also attracted them. In fact, our matinees have been so large that we shall start a series of Wednesday afternoon performances directly after Ash Wednesday."

"How do you account for this prosperity after the newspapers gave the play only a month to run?" asked the inquisitor.

"The newspapers," said Mr. Frohman, "speak from the standpoint of good taste and good art, and consequently they are not always in touch with the public. But the manager has to be right in his estimate of what the people want or he must cease to be a successful manager. I had no idea of doing such a piece as Nerves until late in the Spring, but the evident demand on the part of the public for comedy prompted me to put Nerves up in the Winter, and so far it is one of the big Lyceum successes, and not alone a very comic entertainment, but an evidence of the versatility of the Lyceum company.

"We are ready to follow Nerves with another play, but the prospects are that it will run through Lent and the Spring and probably to the end of the season.

"The Lyceum stock company's season will end on May 23. The company will enjoy a two weeks' rest, then go to Portland, Ore., Seattle and Tacoma for a week each, five weeks in San Francisco, and then make its usual Summer tour, giving the entire repertoire.

"I shall remain with the company until the San Francisco season opens, when I shall return to the Lyceum to prepare for Mr. Sothern's fifth annual engagement, which will begin the latter part of August, and continue until the return of the stock company in November.

"We hope to have a new play for Mr. Sothern, although The Master of Woodbarrow will remain part of the repertoire for next season.

"The Kendals will return to Europe the first week in June and come back to America in October. They are already booked as far up as January for next season, and that tour will be a genuine farewell, as their plans are to locate permanently again in London when it is concluded. Their last season will be devoted to visiting some of the cities in which they have not so far appeared and the undiminished favor with which they have been received everywhere this season indicates that their third visit will be equally fruitful of good results.

MR. STEVENS' SCHEMES.

"I have come to the conclusion," said John A. Stevens to a MIRROR reporter the other day, "that the biggest money in the theatrical business is made right here in New York, and I have also decided to come here and establish myself. The Wife for Wife company, which I rejoin in Chicago on Sunday night, will go out under my direction. I have secured Carrie Turner, and I shall most probably star her in that and Mask for Life. I shall probably send the play for a twelve weeks' tour to San Francisco commencing on March 22.

"In future, as I have said, I shall make my headquarters here, and devote my time exclusively to writing and producing plays. I shall establish an office and I shall not act except in New York. I have the accumulation of six years' theatrical work, among my plays being Thou Art the Man, a melodrama of the Silver King order, Christmas Bells, an American comedy drama and The Speculator, a farce comedy. For the latter I am considering a proposition for Louis Harrison and Tessie Butler to star jointly in it. I have also a scheme on foot for the building of a new combination theatre in this city, and I hope to carry it through next season."

ANOTHER THEATRE SCHEME.

Here comes another new theatre scheme. A downtown banker who is "stuck," so to speak, on the business possibilities of Hoyt's riotous medleys, has expressed his willingness to build a theatre for their productions.

Messrs. Hoyt and Thomas are now in the ecstacies of this plan. The idea is that they will manage the house and figure as its proprietors.

The sum required for the building is $150,000, and this amount the banker is said to be ready to furnish. He will exact the payment of eight per cent. interest on his investment in lieu of rent and retain a first mortgage on the property as security.

The location of the proposed theatre is the Northwest corner of Broadway and Forty-first Street.

THE BENEFIT TO MR. HAYDEN.

The benefit tendered to Mr. Tom Hayden, last Thursday afternoon, by the women of Brooklyn, was a complete success and reflected credit on the committee in charge, headed by Mrs. William McFeeters.

The Park Theatre, kindly given for the occasion by Colonel Sinn, was crowded, and frequent applause rewarded the talented volunteers.

The programme was headed by a humorous recitation, well done by Miss Minnie W. Bowen. Mrs. Jennie Hall Wade followed with some excellent vocal selections, and Charles Rivers, Jr., and Miss Grace Randall danced in costume and received an encore. Mrs. Green showed her skill as a parlor entertainer, and the Dore Brothers proved to the audience that Wagner can be interpreted on the banjo.

Mrs. Nellie Yale Nelson cleverly recited a scene from Ingomar in monologue, and as an encore gave Marshal Wilder's charming "Ever So Far Away." Mrs. Matilda Davis danced a minuet very prettily, and Hawley Chapman recited his original verses "Charleston to Bob Ingersoll, after the Earthquake," with good effect. Professor Walker followed with a pleasing mandolin solo. Mr. B. Vernam recited "The Chariot Race" from "Ben Hur," and Laura B. Phelps played the violin. Robert Hilliard came over from New York to recite "Lasca" in costume, and in response to enthusiastic feminine hands, gave "Christmas Day in the Workhouse." The programme was concluded with an artistic performance of Sunset by members of the Florence and Lyceum Clubs.

The affair was undoubtedly a pecuniary success, and in conjunction with the Friday evening benefit, will enable the committee to present the popular beneficiary with a considerable sum.

PROBABLE PIRATES.

Arthur H. Wilson sends us from Boston a programme with the full cast of The Private Secretary under the title of The Collegiate. He says the play is put on by a man, Frank Howe, who only recently had trouble with Louis Aldrich for putting on My Partner under the title of The Miner's Oath.

Mr. Wilson alleges that Howe has a number of pirated manuscripts, and suggests that our correspondents keep an eye on him, as he intends to put on these pieces at the "World's Museum."

George P. Wall, manager of The Paymaster company, encloses the following letter, and remarks parenthetically that he judges it to be from a "pirate."

BRAINERD, Minn., Jan. 27, 1891.

Advertising Agent

DEAR SIR.—Please pick up and send me C. O. D. all the lithographs of The Paymaster you can get. I will give you

4 cents per sheet for bed sheets.
2 cents per sheet for one sheet.

Send to Mankato, Minn. Also write me to Fergus Falls, Minn., whether you have sent them, and how many. Yours truly,

E. C. WILSON,
Fergus Falls, Minn.

Manager Wall states in his own note that the above letter was handed to him by the advertising agent of the Alhambra Theatre, Mr. Kerry C. Meagher, while playing The Paymaster at that theatre last week.

Mr. Wall adds: "I cannot find out whether this E. C. Wilson is a manager of a company playing The Paymaster or not, but should think he was, or he would have no use for Paymaster printing."

JAMES A. HERNE will stage manage the production of A Four-Legged Fortune, an old play by Wilson Barrett, renamed, which Clark Sammis is to produce in Brooklyn on the 23d inst. Mr. Herne and his wife will appear in the piece.

GOSSIP OF THE TOWN.

ETTA LYONS and Olga Unover have been engaged for The Hustler.

AGNES LANE and Mamie Gilroy left on Sunday to join Cordray's company at Portland, Ore.

CORSE PAYTON has been engaged for A Barrel of Money.

THE third of Harry Pepper's series of ballad concerts will occur at Hardman Hall to-morrow (Thursday) evening.

THE Lillian Lewis company will close season on Saturday night.

A BENEFIT for the Actors' Fund will be given at the Boston Theatre to-morrow (Thursday) afternoon.

YOUNG MRS. WINTHROP will be presented at Forepaugh's, Philadelphia, the week of Feb. 23.

T. HENRY FRENCH'S profits this season have averaged more than $5,000 a week since the first of last October.

W. E. GORMAN has been engaged to do M. B. Curtis' advance work for the rest of the season.

AGNES BOOTH, James Lewis, and Edmund C. Stanton were present at Bernhardt's opening.

FRANK E. HENDERSON has become a life member of the Actors' Fund.

THE foyer chat that supplements the *Herald's* criticism is provided alternately by Messrs. Nirdlinger and Bringer.

DR. BILL has played to very large business since it left New York. In Boston, Brooklyn and Philadelphia the receipts have run from $7,000 to $11,000 a week. Sadie Martinot returned to the Cast on Monday night.

THE Lillian Russell Opera company will jump from San Francisco to the Boston Globe next season. The smallest city played by this organization will be Washington.

THE Amateur Comedy Club will present New Men and Old Acres at the Berkeley Lyceum next Friday and Saturday evenings. Annie Robe Griswold, and Everett J. Wendell are in the cast. The club is being rehearsed by Nelson Wheatcroft.

HARRY ERNEST, of the Quaker City Quartette, now appearing with Pat Rooney's Comedy company, will be married to Alida Perrault, late of the same organization, at the close of the season. They will pass the honeymoon in Paris.

LILLIE M. HENRY has signed a five years' contract to star under the management of J. Frank Leake. The company is billed as Lillie McHenry's Girls and Boys, and is to open at the Standard, St. Louis, on Feb. 22. W. B. Sissions is business manager.

JOSEPH HATTON, George Parsons Lathrop and Laurence Hutton are to write respectively on E. S. Willard, E. M. Holland and Charles Fisher for Frederic Edward McKay's "Actors on the American Stage."

MARIE HUBERT FROHMAN will play at the Lee Avenue Academy, Brooklyn, the week of April 13.

GEORGE MITCHELL, of The Fakir co., is ill with pneumonia. His place has been taken temporarily by Percival Garvey.

HATTIE HARVEY has closed season in Cincinnati. Some of the company are said to be stranded there.

WALTER PERKINS will leave The County Fair company and join Annie Ward Tiffany.

FRANKLIN GARLAND has been released by Gustave Frohman to appear in Noah's Ark, which will open at Niblo's next Monday.

WILLARD LEE has been engaged as leading man of Cordray's stock company at Portland, Oregon.

ISABEL ARCHER (Mrs. Harry Davenport) has been compelled to retire from the cast of Reilly and the 400 because of a severe but temporary illness. She is under DR. NEWTON'S care.

W. H. LYTELL has been producing The Flying Scud at Halifax, N. S. THE MIRROR is informed that he had no right or authority to perform that play.

THE Bernhardt scenery was scarcely worth bringing over. The sets in La Tosca are dingy affairs, not up to the standard of the work produced in this city.

IT is stated that the receipts of the Press Club lectures at the Broadway, in spite of the fame of the list of speakers, have not equalled expectations. The largest were taken on the Depew night, and the figures, it is said, did not reach $1,000.

EMILE EDWARDS, of the Lytell company now playing in Halifax, has made a hit as the young English nobleman in The Flying Scud.

CLARA RANSOME and Little Lillian have been engaged for the Philadelphia production of Only a Farmer's Daughter.

SIX members of an organization called Hoyt's Comedy Company write that "W. H. Schoedell, known as W. H. Hoyt, of Highland Falls, N. Y., and manager of the company, mysteriously disappeared after the performance in Woodstock, N. B., on Saturday, leaving his company

THE CHARITY BALL.

ENFORCING THE GOLDEN RULE.

Actors who violate the golden rule will be forcibly reminded of that breach of ethics hereafter so far as their dealings with the dramatic agents of this city are concerned. These gentlemen, not to mention one lady, Mrs. E. L. Fernandez, met in solemn conclave at the Frohman Dramatic Exchange, No. 49 West Twenty-eighth Street, last Saturday afternoon, and organized themselves into the Dramatic Agents' Protective Association.

Those present were Mrs. E. L. Fernandez, Sedley Brown, J. J. Spies, J. Alexander Brown, Colonel Millikin, Harry Cortiss, and Gustave Frohman, while the only dramatic agency not represented was that of Simmonds and Brown, owing to the illness of Morris Simmonds. Three musical agencies—those of Marks and Norman, Anthony Smith, and Herrmann and Lillman—were also unrepresented, but this is to be remedied at the meeting of the association which will take place next Saturday afternoon at 2 o'clock at the same place.

It was largely out of courtesy to the absentees that no definite action was taken on any of the many questions that came up for discussion. Almost every one present had considerable to say on the question of the actor and his commission, and almost everything said was to the point, one very pleasant feature of the meeting being the *esprit de corps* that prevailed among men competing for business in a somewhat limited field.

One of the points discussed, and which will probably be taken up at greater length at a future meeting, was whether an agent was justified in trying to engage an actor who was known to be under contract with a manager.

It was decided that the delinquents coming under the rule and regulations of the association, and for whom no engagements should be secured, were those who had not paid commissions since the beginning of the season of 1890-91.

All of the agents were unanimous in their accounts of the way in which the money due them has poured in since their agreement that no engagements would be secured for actors who did not pay their commissions. It was also stated as a fact that there was not one woman debtor on the books of any of the dramatic agencies.

PROCTOR'S PROSPEROUS POLICY.

F. F. Proctor, to judge from the receipts at his various theatres during the past few weeks, is certainly having a prosperous season.

Mr. Crane in The Senator played to $1,519.25 for one performance at Mr. Proctor's Hartford house, the City Directory drew $988.40 for a one-night engagement, while The County Fair's receipts for three days reached $3,579.75 at the same house. Pauline Hall had a $900 house at a recent performance at Proctor's New Haven theatre. The record of the Bridgeport house shows $2,035.25 for two performances of The County Fair and $1,276.50 for a single performance of The Senator. Jefferson and Florence were complemented with a $1,485.50 audience in Albany, and Duff's Opera company played in the same city to $5,860.75 for the week. The Old Homestead induced the theatregoers of Troy to give up $2,896.25 for a three days' engagement.

The attractions that are to play on the Proctor circuit before the close of the season include Lawrence Barrett, Aronson's Opera company, the Kendals, E. H. Sothern, The Charity Ball, Disey, Agnes Huntington, Men and Women, Blue Jeans, Shenandoah and Sarah Bernhardt.

This prosperity is largely the result of good management and business sagacity. Mr. Proctor is thoroughly posted in every branch of the theatrical business, having started as a performer and risen step by step to the position he now occupies in the foremost rank of American managers.

Like every true general Mr. Proctor keeps himself thoroughly informed as to what is going on along the line of his theatrical circuit, it being his custom to make a tour of the circuit every eight or ten days. This gives him an immediate and constant supervision of his resident managers, who are all excellent lieutenants.

Mr. Proctor has all contracts, of whatever nature they may be, submitted to him for his perusal and personal signature, and no engagements are made without his approval. His success is thus not by any means due to the mere force of circumstances, but rather to his executive ability and strict attention to business.

Mr. Proctor is also noted for his undeviating policy of keeping faith with the public. In fact, he closed his Albany theatre altogether during the last two weeks in January, as he could not get an attraction to suit him, and would not palm off on his patrons any attraction that was not up to the standard order of requisite merit.

A FRATERNAL ACTION.

At a meeting of the Actors' Order of Friendship, Edwin Forrest Lodge, held on Sunday, Feb. 1, the summary discharge of Arthur Dacre by E. D. Price, manager of Mrs. Leslie Carter's company, was made the subject of discussion.

The sense of the lodge found expression in the following resolutions:

Whereas, Mr. Arthur Dacre, an English actor of repute, has been put in a trying and embarrassing position by a so-called American manager,

Resolved, That Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, recognizes the wrong that has been done to Mr. Dacre, and extends to him a heartfelt sympathy.

Resolved, That a copy of this resolution be sent to Mr. Arthur Dacre.

Mr. Dacre feels gratified at this formal expression of sympathy, and he is confident that it will tend to strengthen the friendly feeling between American and English actors.

A THOUGHTFUL READER.

The following letter has reached us from one of THE MIRROR'S non-professional readers.

BALTIMORE, Feb. 6, 1891.

To the Editor of the Dramatic Mirror:

SIR,—I read THE MIRROR every week. The pleasure the paper affords me I should like to extend to somebody who is, by any cause, prevented from buying the paper.

Could you not suggest the address of an invalid actor or actress, or of a hospital numbering among its patients members of the dramatic profession to whom I could send THE MIRROR weekly?

Yours truly,
E. R. BURLEY.

Mr. Burley's letter was shown to Lester Gurney, assistant secretary of the Actors' Fund. He said he knew of many poor and veteran actors to whom the weekly receipt of THE MIRROR would be a boon. He knew of no one, however, more worthy than Miss May Preston, No. 59 West Eleventh Street, New York city.

W. J. SCANLAN'S HAVOURNEEN.

Gus. Piton is very busy just now. In addition to his production of The Power of the Press, to be seen at the Star Theatre on March 16, he is making arrangements for the production for a run at the Fourteenth Street Theatre on Sept. 28 next of Mavourneen, the four act comedy written for W. J. Scanlan.

"Without a doubt this will be the greatest production of an Irish play that this country has ever seen," said Mr. Piton as he showed a MIRROR representative some handsome designs for the costumes and scenery of the play. "It will cost me anywhere from $10,000 to $15,000 and the mounting of the piece will be artistically correct in every particular. H. A. Ogden is designing the costumes. Mr. Scanlan will wear five in the course of the play and altogether there will be fully 100 costumes used for the peasantry, soldiery, gentlemen and *grande dames*.

"The piece was originally written by George H. Jessop and Horace Townsend to a plot and situations furnished by myself. Lately in collaboration with Mr. Jessop I have re-written the play. Three acts take place in Dublin, and one in the beautiful Glen of Innisshannon in the County Cork."

THEY ARE NOT "OUT."

The *Times* devoted some space last Sunday to an article headed, "Palmer and Sinn are Out."

The article stated that A. M. Palmer and Col. Sinn, of the Park Theatre, Brooklyn, were at loggerheads because Mr. Palmer had cancelled the engagement of Mr. Willard at the Park Theatre, which was to have commenced Feb. 23.

Mr. Palmer told a representative of THE MIRROR that there was no trouble between Col. Sinn and himself. "Statements to the contrary," he said, "are simply silly gossip."

THE work of pulling down the walls of the old Fifth Avenue Theatre and the adjoining house on Twenty-eighth Street, to make room for the new structure, will begin this week.

GLEANINGS.

JOHN DILLON, formerly of the Fun in a Boarding School company, is seriously ill.

THE BOSTONS has closed season.

FRANK J. PELLIS, the Boston manager, has appointed Harry Cortiss his New York representative.

ALICE GALE will join The Scout's Daughter company next week.

WILL MANDEVILLE is no longer with The Little Tycoon company.

MR. HENDERSON'S season at the Jersey City Academy has been the most profitable the house has ever had.

MISS ABBEY MATHER'S business on tour is excellent.

ANNIE HAINES has been engaged for A Texas Steer.

VESTA D. HASTINGS has been engaged for Nat Goodwin's company.

BALARD VOLLER, of the New York *World*, has written a comedietta called The Loan of a Liar. Rosina Vokes is considering it.

ED. COLLYER states that seven of his pupils will dance in Noah's Ark, which is to be produced at Niblo's next Monday.

LILLIAN RUSSELL sat down on Sunday last to an expensive dinner. One of the courses was a brace of golden Chinese pheasants that had won prizes at the Poultry Show, and had been presented to her by the Poultry and Pigeon Association. When living they were valued at $80.

AL. HAYMAN will leave this city next week for Chicago.

CYRIL SCOTT has been engaged for Charles Frohman's stock company for next season. He has proved his usefulness in both juvenile and comedy roles.

THE cast of the Prodigal Son when done at Daly's will be as follows: Ada Rehan, Pierrot; Mrs. G. H. Gilbert, the mother; Charles Leclercq, the father. Adelaide Prince and Isabella Irving will fill minor parts.

MONTE CRISTO was produced in London at the Avenue Theatre last Saturday evening. Henry Lee, who played Noirtier, was called before the curtain and made a short speech.

HARRY B. BELL will leave on Sunday to take Charles Reed's place in Miss McGinty.

JOSEPH OTT, who made a hit in The Dazzler, will be a member of The City Directory company next season.

H. R. JACOBS denies the statement that he is interested in the new Imperial Opera company.

THE members of the Adelaide Moore company are writing to the dramatic agents in this city for engagements, as the organization will close season in a fortnight. Unsatisfactory business is said to be the cause.

THE All the Comforts of Home company is playing at the Baldwin Theatre, San Francisco, this week. An entirely new company will open in the play at Herrmann's Theatre, this city, next Thursday.

RICHARD MANSFIELD has written a letter to the press, in which he says: "Perhaps this may be my last season on the stage. I love the art but the profession is detestable. I think I shall go back to my canvas and brushes. Nobody will be the loser, and I shall be the gainer in peace and happiness, and I may be allowed a friend or two."

GEORGE HAWLEY recently assumed Lea Peasley's part in The Black Thorn, and not in The Mikado, as erroneously reported.

THE Mechanics' Theatrical Association, of Syracuse, has selected Marie Hubert Frohman in The Witch for its benefit, Monday, March 2.

A SUPPLEMENTARY season of Daniel Frohman's Prince and Pauper, with Elsie Leslie in the cast, begins at Albany next Monday. It will be continued on tour until late in the spring.

THE photographic souvenirs used at the Annie Russell testimonial were designed by Mary Robson. Miss Robson is clever at these artistic inventions. She originated several of the Lyceum Theatre's souvenirs.

THE manuscript of Thermidor as well as the models for that play, which were built under Sardou's instructions, have arrived in this city, and the production to be made by Charles Frohman will be the same as that given in Paris. The next production of the piece will be in Berlin the week of March 21 by the Théâtre Français company.

THE popular success that Men and Women has made at Proctor's Theatre precludes the immediate production of W. H. Gillette's new comedy, Mr. Wilkinson's Widow, but it will positively be produced there this season, if only for a short time.

THE SOLICITOR is now in its eighth week at the Boston Museum, and Manager Field has not yet announced a change in the bill. The piece will be produced in this city early next September.

MARIE HUBERT FROHMAN will begin a Spring tour of eight weeks in The Witch at Newport, R. I., on Easter Monday. Wilfred North has been engaged as acting manager of the company.

W. A. BRADY claims that The Clemenceau Case opened at the Grand Opera House, San Francisco, on last Saturday night to $1,801, the largest amount ever represented at one performance at regular prices in San Francisco.

TED PEIFER, the young comedian, has made quite a hit in Bluebeard, Jr., as Muff.

ALBERT KRAUSSE, who was formerly musical director of the Emma Abbott Opera company, has been engaged to lead at the New Park during the run of A Straight Tip.

THE following people have been engaged for Blue Grass, which will open its season, under the management of Bert Kendrick, at Worcester, Mass., next Monday: Myron Leffingwell and wife, J. P. Clark and wife, J. H. Hazleton, John D. Gez and Jeannette Charles.

A MAN calling himself H. S. Barton is advertising in the Poughkeepsie papers that as manager of the Lyceum Theatre Company he is now ready to give dramatic instruction to ladies and gents for a dramatic company now forming, experience not necessary—a stepping stone to the professional stage. This man has no connection with the Lyceum Theatre, New York city, and is evidently preying upon the unsophisticated people in the country to whom an offer of stage work is always a tempting bait.

HELENE LOWELL has been compelled through illness to resign from the Yon Yonson company, and her part is now played by Esther Lyons.

THE manager of William Redmund has canceled three weeks of time booked, as business has not been good throughout the country. The company left Troy, N. Y., last week for their respective homes. Mr. Redmund is to play a long comedy engagement in Boston in the Spring.

AUGUSTUS THOMAS has written another one-act comedy. It is called A Constitutional Point. It will be presented before long at the Madison Square Theatre. Agnes Booth and J. H. Stoddart will be in the cast.

DANIEL FROHMAN announces that a series of extra matinees will be inaugurated at the Lyceum Theatre during the run of Nerves.

ELSIE LESLIE has now played her dual role in The Prince and Pauper over three hundred and fifty times. The company is doing so well that Daniel Frohman has extended the season until Spring.

THE Robert McWade Rip Van Winkle company stranded in Houston, Texas, last week. Bad business was the cause. The Craig children went to Galveston and were taken in charge by Louis James, who generously paid their fares to New York and saw them safely aboard the steamer.

H. S. CAWTHORN writes that this is his last season under S. W. Brady's management, and that he intends to manage his own company next season, making the entertainment stronger and better than ever. He states that his company broke the record at Port Huron and Flint, Mich., recently.

THE 49d, 49d Story, by Walter C. Bellows and Benjamin F. Roeder, will be produced at the Lyceum Theatre on the afternoon of March 2, with Herbert Kelcey, Nelson Wheatcroft, W. J. LeMoyne, Charles Walcot, Fritz Williams, Georgia Cayvan, Effie Shannon, Mrs. Charles Walcot, Mrs. Whiffen and Stella Kenney in the cast.

ROBERT B. MANTON says that Monroe's Celebrities will be the trademark of Monroe Brothers, proprietors of Aunt Bridget's Baby. The combination will be headed by George W. Monroe. The piece is said to be more of an operatic farce than a musical comedy. Scott Marble left Chicago last Sunday for New York to assist his collaborator, W. F. Carroll, in the first rehearsals of the piece.

THE Lambs' Club contemplates giving in a few days its first public Gambol. Nat Goodwin, Charles Frohman, and Clay Greene are promoters of the project. The Gambol will take place at the Broadway Theatre. Richard III. may be presented. If so, during the course of the play, James T. Powers, Nat Goodwin, Frank David and Edwin Stevens will impersonate Richard.

FERTILITY and boldness in ideas is one of the many marks of genius that distinguish H. R. Jacobs. It is now announced that the manager has opened negotiations with the Chicago inventor, Mr. Pennington, for the building of an air-ship with a speed of 200 miles an hour, so that he can jump in a day from New York to Chicago whenever he is in a hurry.

REHEARSALS of the Power of the Press will begin on March 2. The play is to be produced at the Star on March 16.

J. M. HARDY and Sara Von Leer have arranged to take On the Frontier to England this Spring.

THE part of the tramp in The Old Homestead is again being played by Walter Gale.

A SCORE of well-known professionals "suped" as jurymen and spectators in the court room scene of Aunt Jack, at the Lenox, to Annie Russell in Palmer's yesterday.

CAROLINE HILL has again joined the ranks of the first-nighters.

AN UNARIABLE FICTION.

A good deal of nonsense has been written concerning A. M. Palmer's alleged distaste for plays of American origin and his equally alleged preference for foreign works. The following letter to the dramatic critic of the *Times*, published by that journal a few days ago, clearly states Mr. Palmer's position in this matter

"It is doubtful if Mr. Palmer or any other prominent American manager would regard very favorably a play in manuscript by an unknown American dramatist, treating a similar theme in a similar manner."

While thanking you for your considerate notice of Sunlight and Shadow in this morning's *Times*, I beg to dissent most emphatically from the doubt expressed in the above paragraph as to what I would do if an American play as good as Mr. Carton's was offered me.

It seems to me strange that it should always be forgotten that I have produced during my management many American plays as many worthy ones, in point of fact, as I have been able to get—and that whenever of late I produce an English play notices of it should be accompanied with a sneer at the nativity of the work.

And it is also strange that other managers, who get their plays from the four quarters of the earth, and who, I am sure, are no more hearty in their love of country than I am, generally escape without having any implication as to their lack of patriotism thrown at them.

So far from its being true that I would reject an American play by "an unknown American dramatist, treating a similar theme to that in Sunlight and Shadow in a similar manner," I say to you now that I will produce at any time a play of an American dramatist which your and one other American newspaper critic, to be selected by myself, pronounce, in manuscript, to be as good and as worthy of production on the Madison Square stage as Sunlight and Shadow. And I will agree to pay the American author of the play so selected one-third more than I pay the English author.

It may be there are many such plays floating about concerning which you have some knowledge. It is absolutely certain they do not come in my way.

A. M. PALMER.

As a citizen Mr. Palmer is patriotic; as a manager he is cosmopolitan. His ancestors were among the earliest settlers in Stonington, Connecticut, and from a long line he imbibed that spirit of intense Americanism that induces him to take a more active interest in public questions than is taken by most of our citizens engaged in theatrical pursuits.

In his managerial career Mr. Palmer has presented the best plays obtainable, without reference to their nativity. The most successful works of French and English dramatists have shared the boards of his theatre with the best native plays procurable.

That these last have been few is not due to Mr. Palmer's indisposition to give the coming American playwright a fair chance, but to the sterility of the native field.

Because certain American plays and dramatic entertainments have met with public acceptance and patronage, it does not follow that all, or any of them would have suited Mr. Palmer's stage, or that he would have shown prejudice or poor judgment in declining every one of them had they been submitted to his approval before they were taken elsewhere.

A Brass Monkey has made more money than Daniel Rochat or A Pair of Spectacles. According to the reasoning of Mr. Palmer's censors—nearly all of whom, by the way, are embryo playwrights, who judge his attitude toward the American drama from his rejection of their own bad, bad plays—he ought to commission Mr. Hoyt or Mr. McNally to write a comedy for the Madison Square company. They are successful American authors—at all events, their pieces generally make money, and the money-making quality is the only quality these censors deem worthy to be taken into account in the management of a stock company which has a well-defined artistic reputation to sustain.

That Mr. Palmer is not alone in his catholicity it is only necessary to look at other stock theatre managers.

At the Lyceum Mr. Frohman has produced plays by Pinero, Jerome, Chambers, Carr and other English writers, as well as the Belasco-DeMille pieces.

Mr. Daly never presents an American play nowadays. He is content to draw upon Germany, France and England.

Mr. Field, of Boston, is no more particular than his metropolitan brethren from whence plays come, so that they suit the Museum stage and the taste of the Hub's playgoers.

Among the stars who are playing foreign works may be named Fanny Davenport, Alexander Salvini, Clara Morris, Kate Claxton, Nat Goodwin, E. H. Sothern, Joseph Jefferson, Margaret Mather, Marie Wainwright, Mande Granger, Rose Coghlan, Rosina Vokes and Roland Reed, while the combinations doing them are too numerous to mention.

In these circumstances is it not unfair, not to say unjust, that Mr. Palmer should be singled out as the one manager in this country who is unwilling to produce a play for no other reason than that it bears the native stamp?

ENTITLED TO THEIR SHARE.

Because of the neglect of some one, a number of people employed in the late Fifth Avenue Theatre have not been benefited by the benefit performance recently given for them. The following letter explains itself

NEW YORK, Feb. 9, 1891.

To the Editor of the Dramatic Mirror.

SIR: Seeing in your last issue an article in regard to the benefit of the Fifth Avenue Theatre employes, stating that the people back of the curtain were included in the benefit, we desire to say that such is not the case, as we, the undersigned, have not received one five-cent piece in any form or shape.

Now, to set our friends and the public at right, we will state that the benefit was for a couple of moguls in front, who still hold "fat" positions, and for a few outsiders. The people deserving the benefit still walk the streets of New York.

By publishing this you will do the attaches of the late Fifth Avenue Theatre a service.

JAMES LANNIGAN.	HENRY BROUGHTON.
FRANK DOYLE.	JAMES LOGAN.
MICHAEL ANDREW.	JOHN DOYLE.
JOHN BELL.	JAMES LYNCH.
DANIEL CARROLL.	

Attaches of the Fifth Avenue Theatre.

A representative of THE MIRROR informed H. C. Miner that a complaint had been made concerning the disbursement of the receipts of the benefit for his employés.

"I know of no trouble," said Mr. Miner. "I had nothing to do with the benefit, however, except to give my check for a box.

W. C. Willoughby, who had charge of the money cleared by the benefit, said: "If any of the employés have not received the money due them, it is their own fault—they have not applied for it. I paid to the representatives of the various departments in the theatre, both before and behind the curtain, the share due their department."

Then who has got the money that belongs to the men whose letter we publish?

MATTERS OF FACT.

The Opera House at Rockford, Ill., having been remodeled and thoroughly overhauled, is now a first-class theatre in every respect. The seating capacity has been increased to 1,500. The next season will open during Fair week, August 31, 1891. A good attraction is wanted for that week.

Patti Rosa's tour in the South and West this season has been remarkably successful. This popular star's recent engagement in San Francisco drew very large box office receipts. Her next season will commence early in September. A few dates are still open for the best theatres. W. O. Wheeler is looking after Miss Rosa's interests.

A good attraction is wanted on a guarantee for the Franklin Elks Lodge benefit, at Franklin, Pa., in January, 1892.

Cecile and Jeannette Brown, stenographers and type-writers, are acknowledged to be second to none in their avocation. They can be found at the *Judge* Building, 110 Fifth Avenue.

Pictures, photographs, etc., of actors in the character of Hamlet are wanted by P. O. Box 407, Syracuse, N. Y.

Gertrude Fort, the clever singing and dancing comedienne, is at liberty.

Elizabeth Garth, late with the Dr. Pill company, is open for special engagement.

Ezra Kendall's funny announcement elsewhere is well worth reading. It means, no doubt, that Mr. Kendall will still continue to put his trust in A Pair of Kids. The ever-popular Ezra spells his name with two "l's" to distinguish him from the other Kendals, managed by Mr. Frohman, and who have no right to produce A Pair of Kids.

A good attraction is wanted to open the new Opera House at Alton, Ill., between March 15 and April 1.

Charles A. Gardner next season will be seen in an entirely new play entitled Captain Karl. New songs and melodies will be introduced, and special scenery painted. Mr. Gardner will appear in the first-class theatres only. Sydney R. Ellis will continue as Mr. Gardner's manager, and a better one would be difficult to find.

First-class attractions are wanted for weeks of March 23 and May 18 at the Holliday Street Theatre, Baltimore, Md.

Laura Lorraine, who is the soubrette of Sin and its Shadow company, has made quite a hit in her part.

The last special class to be formed this season by the American Academy of Dramatic Arts, will open March 1, 1891.

Mrs. Jennie Kimball warns managers, and the profession generally, that she will prosecute to the full extent of the law, any persons infringing upon her rights of the burlesque of Hendrik Hudson, which is now her sole property.

N. S. Wood is playing to large business this season in his latest success, Out in the Streets. His new play, entitled Orphans of New York, is in active preparation.

The Imperial Comic Opera company, under the management of W. S. Moore, has been organized for the express purpose of presenting Summer entertainments in New York, Chicago, Buffalo, Cleveland and Rochester. Principals and chorus wishing a Summer engagement, and who are well up in repertoire, should communicate at once with Manager Moore, care Jacobs' Hoboken Theatre, Hoboken, N. J. The season will commence about June 1, 1891.

Don't forget that Feb. 20 is the date on which My Aunt Bridget will be sold at Klaw and Erlanger's Exchange at three o'clock in the afternoon.

Joseph Murphy's open letter to T. H. Winnett speaks for itself, and comment is unnecessary.

The O K Theatrical Guide, which will be published early in April, promises to supply a long-felt want. A Guide of this kind, which will furnish correct information as to population, name of opera house and manager, size of stage, etc., etc., will prove invaluable to the profession at large. Wilfred North claims that his Guide will be the most complete ever published. It will be sold at twenty-five cents a copy.

Many Lasting Thanks.

THE MIRROR this week contains a well merited rebuke to a Kansas City preacher named Rankin, whose tirades against the stage prove him an intemperate and ill-balanced man, unfit to occupy a pulpit. He attacked the late Emma Abbott, one of the most noble women that ever adorned the stage. Such creatures as Rankin are a disgrace to religion and civilization.

LETTER TO THE EDITOR.

MR. O'CONOR'S EXPLANATION.

JERSEY CITY HEIGHTS, Feb. 7, 1891.

To the Editor of the Dramatic Mirror.

SIR: In your issue of Jan. 31, 1891, I read the following item from your Chicago correspondent: "James Owen O'Conor, the comical tragedian, made his first appearance in this city at the Park Theatre, and was received with many demonstrations of delight by the patrons of that house. Mr. O'Conor put up a net on the stage on the second night."

Liar and slave.

This is a malicious lie and a criminal libel. There was no "net" whatever, and I was re-portioned into a second week's engagement after the enormous hit of the first night.

Ask the local managers and the Chicago papers. On your first page in the same MIRROR I find with-joined paragraph:

"James Owen O'Conor's audiences are searched as they enter the theatre for fear that they may have tired eyes, weary vegetables or decomposed articles concealed about their persons."

Liar and slave, again!

That is another lie and libel and a blot is and on your usually classic and stately columns.

The Park Theatre in Chicago was, indeed, I grant you, replete with hired hoodlums, interspersed throughout all its auditorium, and they had well rehearsed their several parts felonious.

But, sir, when I asked some ninety-five per cent. of the vast mixed audience to hiss the assinuous hounds of hired newsboys, bootblacks, and toughs of the slums for me, they did so with a will, a vengeance, and a gusto, believe me.

"O'Conor is simply hinted by hirelings," said the daily tribe.

"O'Conor, as tragedian or comedian, is unexcelled," said Associated Press Agent Glasgow, then and there excitedly.

Dempsey and others of his ilk advised me to repel this force by superior force; he and the general public are beginning to know who are the felonious hirers and drillers of these dangerous classes, and a select few know that henbane et legislation will soon lay bare the entire villainy and extirpate it.

JAMES OWEN O'CONOR.

P. S.—I thank you for equitably publishing my telegram from Chicago. One of your contemporaries (if you have contemporaries in your *Saturday-Sunday* like liberality excellence, which owed me better usage, inequitably suppressed my Chicago telegram importunate. Well, well! Is not there a point beyond which forbearance ceases to be a virtue, and when the bare knuckles, the club, the raw-hide, the revolver, or even the libel could slip in and become palpable temptations to the best regulated hearts and minds. O'C.

The great Paris success just now is Alphonse Daudet's new play, L'Obstacle, at the Gymnase. As much as $1,400 were taken in three days last week. Arrangements have been made respecting the production of the play in St. Petersburg, Brussels, London and New York. T. Henry French is the American manager interested.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on forwarding personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded from this list.

Anderson, Wm.	Goodwin, Mrs.	Potter, Fred J.
Avers, Max	Grossman, Leo	Raley, Annie
Arnold, H. C.	Graves, Grace	Rollster, C. F.
Aiken, Mrs. Julia	Gorman, Ed.	Reece, May
Anderson, Hattie	Gale, Walter	Reece, Lyma
Aldridge, Boston	Heward, Nina	Ryan, Rose
Atherton, Mrs. A.	Hampton, Alfred	Rosson, Augusta
Barry, Helen	Harris, Hamilton	Ridsdale, Frank
Broderick, William	Hennessy, D. J.	Russell, Tommy
Brandt, Charles	Hastings, Florence	Rossmore, Geo.
Barlow, Lillian	Henley, E. J.	Rice, Maggie
Belasco, Da id	Howard, S.	Raymond, Ida
Beldhame, Wells	Holmes, Clarence M.	Ray, Cora
Bancroft, Helen	Herne, Jas. A.	Robson, A.
Barry, Nagle	Hutchings, Mr.	Richmond, Adah
Bird, Benjamin	Howard, John	Royston, W.
Bellows, Albert F.	Johnstone, E. F.	Rosa Patti
Bland, I. F.	James, Mart	Scott, Mrs. E. E.
Bird, Geo. F.	Johnson, Geo. A. D.	Sprotson, Walter
Bacon, Oliver	June, George W.	Strong, Fred W.
Bell, Harry	Jordan, George	Smiley, Chas. A.
Butler, Alice	Jeans, C.	Sims, J. Edgar
Baker, F. F.	Kennedy, H. C.	Sweeney, Miss C.
Bolbridge, C. L.	Koehler, Chas.	Streamach, Edgar
"Bostonian," Mr.	King, Wm. T. H.	Storey, G.
Beckman, Mrs. Arthur	Kinsella, Robson	Stanley, Ed.
Carlisle, Jennie	Kent, Charles	Sparks, John
Cleary, Edward	Kimball, Marie	Strange, S.
Chapman, Frank	Lorraine, James	Scott, John Philip
Coal, Edith	Laine, T. H.	Smith, Arden
Clifton, Geo.	Lyman, Florence	Shepard, Bert
Conway, Fred	Livingston, Alice K.	Stevens, Ogden
Corey, Ada	Lackaye, James	Scott, Claire
Crandall, Hal	Lauterbach, A. J.	Schwanenberg, Will
Cottrelly, Miss M.	Lawless, J. C.	Sparks, Geo. W.
Cherie, Adelaide	Latremer, Arthur	Stevens, Terry
Cross, E. J.	Loomis, Geo. N.	Spalding, Will
Coote, Charles	Lander, Frank	Sahson, Bessie
Crater, C. F.	McBrien, Larry	Smiley, Fred J.
Collins, G. W.	Madden, Chas.	Stuart, Mr.
Cader, Wm.	Mallory, Frank	Tyler, George C.
Calhoun, Alice	Montgomery, Robt.	Teal, Ben
Cummeyer, Marie	Murphy, Mark	Thomas, W. H.
Conner, Mrs. F. M.	Milwaukee, Kate	Thurston, Adelaide
Dixon, John	Morris, Clara	Thayer, Harry
Desmond, Alma	Marsden, Richard	Tucker, Jack
Donegan, Alex.	Mansfield, Alice	Tait, Beatrice
Downing, Robert	Moore, Grace	Thomas, Augustus
Delasco, F.	Myers, Miss E.	Van Tassel, Flora
Dyer, Sidney	Mueller, Margaret	Vernon, H.
Daniels, Charles	Morrell, A. S.	Vaughn, Wm.
Dauray, Helen	Marelle, Annie	Wilson, Francis
Doa, W. F.	Mackaye, Steele	Wainwright, Henry
Dunn, Marie	Mackaye, Steele	Wardell, Geo. E.
Dyer, Grace	Mansell, Ray	Wing, Helender
Dumont, W. L.	Moore, Edwin	Wells, Bertha
Dickson, A.	Mar, Helen Page	Wilson, A. J.
Deane, J. J.	McCormack, J.	Winthrop, Ethel
Davidson, Dore	Misner, Fred	Weiler, Geo.
Dunninger, Wallie	Mirror Quartette,	Ward, Lenox
Evans, Agnes	Mueller, Frank	Wilson, Kate
Evans, Tellula	Newham, Rose	Walker, Minnie
Ford, Edward	Needham, Chas.	Warren, Charles
Forsythe, Kate	Owen, Wm. N.	Weiler, Mrs. Chas.
Flood, George	Osborne, Rose	Wilson, William
Fuller, Kate	Page, Marie	Williams, Chas.
Farrington, Miss I.	Pratt, Chas. H.	Walker, Susie
Fuse, Mrs. Kate	Powers, W. H.	Wood, Annie
Woods	Potter, H. H.	Wallick, J. H.
Granger, George M.	Paxton, George	Willis, Susie
Gordon, Carleton	Phelps, J. B.	Verrance, Frank I.
Goldthwaite, Jennie	Paulding, Grace	Young, Dan

WARNING.

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An Open Letter
TO
T. H. WINNETT.

I have in my possession a circular which you are using in advertising your Bushnell attraction. On the back side of this circular was a cabinet myself, which you have no right to use. You are also billing J. S. Murphy, known for years in connection with Kerry Gow and Shaun Rhue, thereby misleading the public and doing a very unprofessional act.

As this shows a disposition on your part to deceive the people in conveying the idea that you are presenting myself in the attraction, I wish to warn you against any further use of my name, or the words Kerry Gow and Shaun Rhue. If you do not stop using the above I shall begin legal proceedings at once.

Yours, etc.,

JOSEPH MURPHY.

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MIRROR INTERVIEWS.

"Madame sera enchantée de voir Monsieur Ali Baba dans sa loge."

The speaker was Jean—Sarah's Man Friday. His interlocutor, your humble servant. Time and place, last Saturday's *matinée* at the Garden Theatre.

The curtain had just been rung down on the first act of La Tosca. The stage carpenters were again struggling with huge pieces of obstinate scenery; the "supers," the only beings on the stage who appeared to have naught in common with the tongue of Molière, were slaking their thirst at a friendly tap; the "professor," with the harmonium which does duty for the grand organ effect in the church scene, was coaxing his instrument into an out-of-the-way corner, and in her dressing room, amid a bewildering confusion of dresses, jewelry, powder boxes and foreign tongues, was the greatest actress of her time, busy "making up" for the second act.

"*Mais entrez donc, mon cher* Ali Baba. There, take a seat and talk to me while I persuade the mirror I'm better looking than I am. No pun intended," and Sarah laughed one of her little rippling laughs that sounds like a soft caress or the tinkling of a silver bell. And while the impatient and probably angry spectator on the other side of the "rag" sat stoically through the long interlude, Ali Baba reclined on cushions and conversed with Sarah.

"So you were sick in crossing?"

"Sick—horribly sick! I see everything going up and down now—chairs, walls, even yourself, my friend. You and the sofa you're on seem to have the St. Vitus' dance."

"It seems to have agreed with you wonderfully well. I never saw you looking better—or younger."

"*Flatteur!* But I hope you don't think I've grown fat as the others do."

"Well, you're certainly a little stouter—both your face and bust are fuller than they were when I last saw you in Paris, two years ago. But why does it annoy you because people say you're stouter?"

"It does not, but Miss Davenport told a reporter I had grown *very* fat. What actuated the woman to say so I cannot imagine. She also made certain remarks regarding my acting which were neither complimentary nor true."

"Miss Davenport denies that she said any such thing."

"Yes, she denies it now. But why didn't she deny it when it was printed—three months ago?"

"Did you see what the critics here said of her Cleopatra?"

"Yes, and I inferred that the piece, as played here, was not a success. One critic, I noticed, said she would make a good Philadelphia Cleopatra. That was very severe. Of course, we all know that Cleopatra was a slim, nervously constituted woman, hardly the robust, healthy empress Miss Davenport necessarily makes her."

"Will you play Cleopatra during this or during your return engagement?"

"I hope we shall do it this time. On our return to New York I shall produce the new play Giuseppe Giacosa has written for me. La Dame de Challant is the title, and the story is of intense interest and as good as anything Giacosa has yet written. You know his Game of Chess, of course. It's a charming little one-act play. I should like to have given Paris the *première* of the Dame de Challant, but I hadn't time."

"Are you perfectly reconciled to leaving Paris for so long a time?"

"Paris, *oui!* I love it very much. But I am fond of traveling. You love Paris. All foreigners do. Paris is the home of the artist."

"How far will this tour extend?"

"It was arranged that we should go to Japan and China, but Australia will be our farthest port from here."

"Have you been to any of our theatres yet?"

"*Helas, no!* And I'm afraid I shall never go. I get no time. I work, I work all the days of the week. When we are not playing we are rehearsing. Even to-morrow, Sunday, we shall be rehearsing Cleopatra here night and afternoon."

"But you are fond of work. Didn't you tell me once that it was the secret of your *jeunesse perpetuelle*—the reason why, year after year, you never seem a day older?"

"Perhaps I did," smiled Sarah, sinking into a seat beside me. "My work is my life. I work harder than people give me credit for. If Providence gifted me with genius, as kind critics say, it took care that I should work hard for it. But, then, difficulties contain their own reward. Prizes won easily are not worth having."

"What do you think of this latest addition to New York's places of amusement—the Garden Theatre?"

"*Très joli*, as far as the auditorium is concerned, but the stage is too small, much too small, either for La Tosca or Cleopatra. I don't know how we shall manage for Cleopatra. It's much smaller than the Porte St. Martin Theatre in Paris—only about half the size. And if there is anything I dislike it is being cramped for room." And Sarah pouted a pretty pout of disgust and gave vent to her usual little gasps of rage.

"I suppose you've heard about our friend Sardou's trouble with Thermidor?"

"Yes, but I wasn't surprised. I told him before I left Paris that it would create a disturbance. All political plays do."

"Are we to take the threat of the members of the Français to disband seriously?"

"No, that's only momentary excitement. We French get excited now and then, you know, and we often say things we don't mean. Supposing they did disband, the theatre would remain the Théâtre-Français just the same. They couldn't take it with them. It is an institution of the State. It is on its past that the great reputation of the Comédie-Française chiefly rests to-day. With the exception of Coquelin, Bartet and Mounet-Sully, the House of Molière does not boast of any extraordinary talent."

"Is there any probability of your going back to the Français?"

"No. Not at present, at all events. I have been asked to do so several times, but I have always refused. People say it is because I will not submit to the discipline of the Français. That is not the true reason. What I dislike about it is the red-tape about its administration. Yet I made my début on its boards."

"Among all the roles you have played, which do you like best?"

"I don't know," replied Sarah, after a pause. Sometimes I like one part; sometimes another. It entirely depends on how I feel. If one day I feel particularly saint-like I prefer the part of Marguerite Gauthier in La Dame aux Camélias; if I feel particularly wicked I prefer Lady Macbeth. I always feel the parts I play. I believe that is the keynote of an actor's success."

"Did you see Ellen Terry's Lady Macbeth?"

"No, unfortunately, I did not. I am told, however, it was an admirable performance, and from what I know of Miss Terry I can readily believe it. I think she is a great actress. Irving, too, I like exceedingly."

"Better than Booth?"

"I never saw Booth, which is my misfortune. I do not know your American actors. I wish I did. I think the greatest of all the tragedians I have seen is the Italian, Salvini. His Othello is a grand piece of work."

"Wouldn't it be possible for you you to play with an English-speaking company as he does?"

"Hardly. He is able to do it easily enough because he only plays a worn-out repertoire. What his audiences and company do not understand they guess at."

"Has Sardou any more plays in preparation?"

"He has always plays in perspective. I never met a man with so fertile an imagination."

"Jeanne d'Arc was hardly a success, I understand—a *succès d'estime* only."

"It was nothing of the kind. It was a legitimate success and ran two hundred nights. In Paris that means a good deal."

"Is there any other playwright looming up by the side of Sardou and likely to replace or equal him?"

"No, I know of none. Jules Lemaitre, the critic of the *Débats*, has made a fair success of his Député Leveau. But his plays err on the side of pedantry. Still he is the most promising among the younger dramatists."

"How is Antoine and his Théâtre-Libre scheme prospering?"

"Very well, seemingly. I saw his production of Ibsen's Ghosts. It was admirably staged, but I prefer to read Ibsen. And much as I admire his writings I have but little sympathy with the so-called realistic tendency of his plays. I admire reality—*le vrai*—but this so-called realism that would turn our theatres into dissecting rooms is repulsive to me. A play that is only a clinical lecture becomes decidedly monotonous, and it is untrue to the fundamental principles of dramatic art. The realists seems to forget that the mission of the theatre is to amuse. There is nothing amusing in taking off the covers of our many social cesspools."

"How are those memoirs of yours that you showed me once in Paris getting on?"

"'On commence,'" shouted the shrill voice of the call boy, outside the door, and Sarah rose to put a few finishing touches to her toilette. "My memoirs? Ah, they will have to wait! I'm too busy to spend much time on them."

"How much is written?"

"Two pages," and again Sarah showed her white teeth and smiled. "I'm afraid," she added, "I shall have to put off further work on them till I leave the stage."

"When is that catastrophe likely to occur?"

"In five or six years."

"What have you done to the New York press that the papers should publish such libellous 'cuts' of you?"

"'C'est commencé,'" came the rapping at the door again, and Sarah rose to take her cue.

"Well, at least THE MIRROR has done me justice. That character picture of me as Floria Tosca last week was a beautiful piece of work, and one of the best I have seen. Send me some copies, will you. Adieu!"

ALI BABA.

OUR PICTORIAL FEATURE.

Providence Journal, Jan. 18.

THE DRAMATIC MIRROR, by the adoption of illustrations, has enhanced its attractiveness and strengthened its position as the organ of the dramatic profession in America.

PATTI ROSA IN CALIFORNIA.

Patti Rosa's highly successful tour has taken her to the Pacific coast, where her business is reported to be the best she has ever had in that section. In Arizona and Southern California it was simply a matter of how many tickets should be sold before refusing money. The little star captured Los Angeles bodily, and the papers have accorded her enthusiastic praise.

Her San Francisco engagement was originally for two weeks, but M. B. Leavitt, finding that he had made two contracts for the same week, arbitrarily cut off one of Miss Rosa's weeks. The company took their enforced rest in that city, and the management will endeavor to discover what their contract was worth. Full salaries were paid for the week, and the members of the company, acting upon George Barnes' advice as attorney, presented themselves at the stage-door on the opening night ready to play.

Will O. Wheeler is arranging the tour for Patti Rosa next season. Mr. Wheeler has a few good dates which he says he will fill in the best theatres only.

SYDNEY ARMSTRONG'S CAREER.

We recently received the following communication concerning Sydney Armstrong:

Would you kindly let me know if Miss Armstrong, the leading lady in Men and Women, now playing at Proctor's Theatre, has ever played here before, and if she is an American actress? She is a very clever actress. I am a subscriber to your paper and, thinking it the best sheet of the kind published, thought I might find out about the lady referred to, as I am a great admirer of her conception of the part she is now taking. A SUBSCRIBER.

In reply to this, Miss Armstrong made the following statement about her stage career:

"I am very happy that I can say I am an American actress, as I was born in Memphis, Tenn. I have played a number of parts in this city—Annie in Frederic Bryton's Forgiven, Nance and Jess in French and Sanger's Hoodman Blind company, Elinore in The Still Alarm, Alice in The Burglar, etc. But this is my first appearance as a member of a stock company.

"I appreciate very highly your kindness in sending me your subscriber's words of commendation—it is most encouraging."

M. B. CURTIS ON DECK.

Gustave Kahn, manager of M. B. Curtis, makes himself heard of as follows:

"I have just returned from Detroit, where Mr. Curtis has played a return engagement to packed houses. He seems to be as popular as ever in Sam'l of Posen.

"This week Mr. Curtis is playing an engagement at the Academy of Music in Jersey City. After that the tour will be through the West, over the Northern circuit, to San Francisco. The season will close about the middle of March, after which Mr. Curtis will rusticate through the Summer in California.

"Mr Curtis has under consideration the production of A Connecticut Yankee at King Arthur's Court, the dramatization of Mark Twain's book. Of course, he would personate a wide-a-wake American Hebrew, instead of the Yankee who figures in the book, and this would naturally require a change in the bill."

"I do not know, however, whether Mark Twain would consent to such a change. But I am sure of one thing—Mr. Curtis would make a great success of the piece."

PROFESSIONAL DOINGS.

MARIE HEATH will star next season. She is now traveling with the Ole Olsen company.

RICHARD MANSFIELD and A. F. Hartz signed the papers dissolving their partnership last week.

LOTTIE HYDE, formerly of Harry Kernell's company, has been engaged as the soubrette of the Misfits company.

SALLIE RANDALL has decided not to resume her professional duties until next season.

MARGUERITE SCHEVLER, formerly of The Rajah company, has recoved from a severe illness.

ELSIE LESLIE has entirely recovered, and will begin a supplementary season next Monday night at Albany, to be continued until about the middle of Spring.

LETTERS from managers of out-of-town theatres state that Byers, the Chicago playthief, is deluging them with his catalogues of stolen plays. From the tenor of these communications it is evident that the true character of Byers and his wares is well known.

PATRICE will open her Spring and Summer tour at Jacobs' Hoboken Theatre. She will produce The Midnight Call and The Little Thoroughbred. Donald Harold, "Billy" Williams, Delancey Barclay, Lewis Glover, Helen Connor, Mamie Mulvihill and Fanny Pearl have been engaged.

NORMAN CONNERS has left Frederic Bryton's company and joined Money Mad.

J. B. DICKSON, of Randall and Dickson, has departed for the West on business for that firm.

NERO closed its season at Baltimore on Saturday night. Professor Darling with his lions will sail for Germany this week. The company did a poor business for a number of weeks and W. A. Brady is said to have lost $6,000 on the production. As Mr. Brady has made over $8,000 on his other enterprises, however, he claims to be a little more than even thus far on the season.

RALPH DELMORE will visit Europe immediately upon the close of his season with the Master and Man company.

SUNLIGHT AND SHADOW is drawing large audiences. The piece is a genuine "go" from present indications.

FREDERICK PAULDING will open his season in The Struggle of Life, at the Standard Theatre, on Sept. 7 next. The play will be produced with as strong a company of metropolitan favorites as can be engaged. The scenery will be from the brushes of Richard Marston and Homer Emens, and the mechanical effects by Benson Sherwood. Time for the entire season in the best theatres of the country has already been booked.

IT is probable that Otis Skinner will appear in Betrothed when it is produced at the Garden Theatre.

BROADWAY, between Thirty-fourth and Forty-second streets, is destined to become the theatrical centre. There are five theatres in that district now and there will be ten in it before two years have passed.

W. B. MOORE, manager of Adelaide Moore, writes from Spokane: "A. Gordon Royle, an actor who was playing small parts in my company behaved in such an insulting manner toward Miss Moore that on Jan. 31 I was compelled to discharge him, although my season was to end in ten days. I paid him in full to the end and gave him his fare to New York in preference to have him remain longer in my organization."

LESTER FRANKLIN and Lillian D'Aloe, members of Hanley's Wild Goose Chase company, were married on Feb. 4 at the Hotel Warwick, Minneapolis. A number of professional friends were present at the ceremony.

"THE advancement of the stage must eventually depend upon earnest and reasonably disinterested efforts to advance it on the part of actors and authors, and a corresponding recognition by the public of such efforts, be they more or less successful."—*Boston Commonwealth.*

PATTI ROSA recently purchased a handsome home in the North Side district of Chicago. Her earnings this season have been far in excess of those of any previous complete season, and she has twenty weeks yet to play.

J. Z. LITTLE, of the World company, complains of the report of THE MIRROR correspondent at Vincennes, Ind., that "on account of having a small house he gave vent to his disappointment through the columns of a morning paper next day by attacking the theatregoers of that city." Mr. Little however, admits that he "did write a personal letter to the city editor of an alleged journal, but not for publication," in which he "remarked that experience had proven that when nothing was good enough for the untraveled critic, we generally found a poor show town." He also says in the course of his letter that as he had never seen the article in question, it would be impossible to say how much of it was his, or to what extent it was made to misrepresent him.

IN OTHER CITIES.

CINCINNATI.

The attendance during the week of [illegible] at Heuck's, with Aronson Castle co. as the attraction, was phenomenally large, and on more than one occasion the house was uncomfortably crowded. The repertoire for the week embraced Poor Jonathan, [illegible], and Grand Duchess, [illegible]. The prima donna, Camille Darville, proved herself a thorough artiste, and her work during the week was warmly applauded. Messrs. Ryle, Hallam, Lube and Solomon figured satisfactorily in the leading male roles, and the operas were mounted in a manner fully in keeping with the general excellence of the performance. Hanlon's Superba [illegible], the Conried Opera co. [illegible].

The Crystal Slipper, renovated and improved, opened a [illegible] week ending [illegible] at the Grand. Louise Montague, as the prince, made a hit. Her serenade song, in the fourth act, is the vocal feature of the piece. Edgie Foy, Henry Norman, Topsy Venn, Ida Mulle, Fanny Daboll and Joseph Franklin portrayed the more important roles in a satisfactory manner. Clara Qualtz, the premiere danseuse of the co., was well received. Cleveland et consolidated Minstrels [illegible], Francis Wilson [illegible].

The Pike was dark during week of [illegible] in consequence of the Ray Maskell Little Countess co. failing to materialize. Thomas Murray (formerly of Murray and Murphy) will be the attraction [illegible] under Hoyt and Thomas' management, presenting Mr. E. James O'Neill in The Dead Heart, to be followed [illegible] by Richard Mansfield.

Lincoln J. Carter's melodrama The Fast Mail was presented at Harris's week ending [illegible], and proved an excellent card, the attendance on several evenings during the week warranting the display of the S. R. O. placard. The play was handsomely staged, the Niagara Falls scene in the final act being a superb piece of stage work. The cast was an even one throughout and entirely satisfactory. The Inspector [illegible], Frank Daniels in Little Puck [illegible].

At Harris' The Paymaster was presented during the week of [illegible] to excellent results pecuniarily. The cast, including Charles Chapelle, Messrs. Mc-Duff, Maynard and Harris and the Misses Coleman, Preston and Wall, was above the average. N. S. Wood [illegible], Lost in New York [illegible].

The Rentz-Santley Burlesque co. attracted a very large attendance at the People's during its week's engagement which terminated [illegible]. The features of the programme were Barney Reynolds, Lottie Elliott's rope dance and Matthews and Harris and Penny and Leslie in attractive sketches. Webber and Field's Specialty co. [illegible], Hyde's Specialty co. [illegible].

The Hattie Harvey co. closed its season Jan. [illegible] at the conclusion of its engagement at the Pike though there is some talk of reorganization.

Manager Fennessy informs your correspondent that A Texas Steer played to a business of $[illegible] at Heuck's for eight performances week ending Jan. [illegible].

A benefit will be given at the Grand April [illegible] in behalf of the Actors' Fund. A majority of the cos. playing during that week in Cincinnati will participate.

The remains of Nellen Irwin, who died in New York, were brought to this city by Manager Rainforth and interred [illegible] at Montgomery, Ohio.

Prof. Cromwell will give a series of art lectures during March at the Pike.

Cooney Bowers, formerly of the Grand, has been engaged as advance agent for the Harris Nickel Plate Show which will begin its season [illegible].

Martha Wren Collins, who recently concluded an engagement at Tony Pastor's, is ill with pneumonia at her residence in this city.

Ada Gasca will be the vocal soloist at the Sunday "Pop" [illegible].

Lewis Morrison in Faust is one of Manager Ballenberg's March attractions at the Pike.

DETROIT.

At the Detroit Opera House, week of Jan. [illegible], the McCaull Opera co. did a good business. The Black Hussar was given four times; Clover and The Seven Suabians once each. The co. as now constituted is an exceptionally strong one, and the performances were fine. Since the last visit of this co. here there have been several changes in its *personnel*, but it may be truly said without in any way to its detriment. Helen Bertram is now leading soprano, and she fills the bill acceptably. Digby Bell is the leading comedian instead of De Wolf Hopper, as formerly, and as Mr. Bell is an old Detroit boy, he was received with great enthusiasm. Chauncey Olcott, the new tenor, sings well, but is deficient in action. Laura Joyce Bell was excellent, as was Fred Frear, a clever comedian, who ably seconds Digby Bell. Taken altogether the McCaull co. is as good as any of its kind, with the possible exception of the Bostonians, which latter organization is stronger vocally. The orchestra is under the direction of Signor Tomasi, and the chorus is efficient and well drilled. Adele Aus der Ohe gave a piano recital to a fair-sized but very demonstrative audience [illegible]. The house will be occupied by The Tuesday Musical, a fashionable amateur musical society, who will give a concert and entertainment for the benefit of a local charity. The house was sold solid two hours after the box-office was opened, and pecuniary success is assured. Cleveland's Colored Minstrels and Effie Ellsler are the next attractions.

At the Lyceum Theatre Margaret Mather played to a good week's business [illegible]. She presented Joan of Arc four times, Romeo and Juliet, Leah the Forsaken, and As You Like It once each, and was ably supported by a good co., headed by Otis Skinner. Miss Mather showed considerable improvement and more than strengthened the impression she made when here last. Her new play, Joan of Arc, was presented with good scenic effect and elaborate costumes, and while artistically it would be voted a success, yet it is rather gruesome. There is not a ray of sunshine, not a particle of joy or pleasure in the piece throughout the entire five acts, and consequently the audience is obliged to sit three hours listening to the gloomy story. The effect of such a tragedy is more or less depressing, and it seems to me that in all my experience this is the only play I ever witnessed from which the lighter comedy element has been entirely eliminated. While in Shakespeare's tragedies and historical plays the pathetic may predominate, yet there is also something of the lighter comedy which offsets the sad undercurrent. M. B. Curtis opened a week's engagement [illegible] in his old success Sam'l of Posen, before a large and enthusiastic audience. The play is too well known to need but mere mention. The company supporting Mr. Curtis is a good one, including his wife, Albina de Mer, Marcus Moriarty and other well-known names.

Riley and Wood's Vaudeville co. played to enormous houses at Whitney's Grand Opera House week of [illegible] and gave satisfactory performances. J. J. Dowling and Sadie Hasson in Red Spider and Nobody's Claim [illegible]. The Great Metropolis [illegible].

Thomas Guise, a member of the Margaret Mather co., is an old Detroit boy, and was the recipient of much attention while here. Mr. Guise has been on the stage now about ten years. He started in with high aspirations for grand opera, which he finally gave up to take parts in light opera, having been a member of the McCaull Opera co. for several seasons.

A notice similar to that posted in each box at the performance of Italian opera at the Metropolitan Opera House in New York, prohibiting talking during the performance, might be used to good effect here; not particularly in the boxes, but among a certain number of the "smart set" who deem annoyances during the performance, especially loud talking, as a certain evidence of good breeding.

Madame Michelena, late of the Emma Abbott Opera co., sang for the Detroit Newsboys at their weekly meeting on Sunday night.

There is to be a new variety theatre here, which will be opened Feb. 16, in a building formerly used as a Bethel of the Methodist Episcopal Church.

Signor Towanda, the once famous man with the iron jaw, is at present a door keeper in the Museum of Art of this city.

Miss Huntington, a sister of Agnes Huntington, was visiting friends in this city, last week.

WASHINGTON, D. C.

James O'Neill opened in The Dead Heart before a fair-sized audience at Albaugh's [illegible]. The Elks' benefit afternoon of [illegible] drew an immense house. The theatre was beautifully decorated. The James O'Neill co., P. F. Baker, Alice Raymond, Helene Mora, the Hayleys, Marie L. Bregozzi, a quartette of Mrs. Harriette Miller pupils, Yank Hoy and Others, and Miss Bertha Lucas participated in a fine entertainment. Richard Mansfield [illegible].

Francis Wilson had a packed house [illegible] at the National. W. J. Scanlan [illegible].

P. F. Baker opened to fair business at Harris' [illegible] Hilarity [illegible].

Fay Foster English Gaiety co. [illegible] at Kernan's.

Manager Hyde says that this will be his last season with variétes. For fourteen seasons he has presented specialties, but henceforth his attention will be turned to comedy.

LOUISVILLE.

The three nights' engagement of The Bostonians at Macauley's, commencing Jan. [illegible], was a popular success. The new opera, Robin Hood, was presented twice and Carmen once. The former is a bright, tuneful opera, and is beautifully staged. The old favorites, Barnabee, Macdonald, Stone, Conlan, and especially lovely Barbara Davis, added to their laurels. Chorus, costumes and special scenery up to the usual high standard of the Bostonians.

Elsa in Josephine opened [illegible]. William Harris as Bonaparte, in make-up, dignity, and intelligent conception of a difficult role, shared the honors with the star.

Harry Webber, with a fairly good co., drew largely at the Masonic in Uncle Tom's Cabin, [illegible]. William Stafford, in The Devil's Mine, an unusually good sensational drama, did a rousing business [illegible].

George C. Staley in A Royal Pass concluded his engagement at Harris' to large houses. George Mountenaff, a young Louisvillian, does good work in support. N. S. Wood, in a round of plays from his extensive repertoire, did a large business week of [illegible].

At the New Buck Ada Rae's Burlesque co. gave a fair variety performance to well filled houses.

The Bostonians have introduced a novel scheme in advertising. On their programmes the announcement is made of the railroads that are the "friends" of that organization. The only L. and N. R. R. figures prominently in the list.

"The Star Spangled Banner" was played at the conclusion of every performance during the opera engagement at Macauley's.

Ed. Reiley was unable to leave with the Kathleen Kerrigan co. to fill an engagement in Pragmatic and Gaslaten in Salem, Ind. He was ailed for, and made a flying trip on an engine.

George C. Staley is still improving the realistic railroad effect in A Royal Pass. It is produced by a very elaborate piece of stage mechanism.

The Hon. Henry Watterson has returned from his successful lecturing tour in the Northwest. He royally entertained his friends among the members of the Bostonians during their stay. Mr. Watterson suggested the name now so well known when a suitable appellation was wanted for the new co. formed by the seceding members of the old Boston Ideals.

P. F. Baker spent a few hours in town Jan. [illegible]. His co. was filling an engagement at New Albany.

Sam Jack's "Creole" venture is likely to be a winner. The co. is composed of some really good colored performers. It is advertised like a circus, and the "Creole" idea is made very conspicuous.

William Stafford, who made such a favorable impression in The Devil's Mine, is a Louisville boy. His name is William Schmidt. He spent a portion of the money of his father, who is a banker of a laudable endeavor to star in tragic roles.

SAN FRANCISCO.

JAN. [illegible], 1891.

Lotta drew a S[illegible] house at the Baldwin Theatre on last Monday night. The Baldwin has since done a larger business than any other house in the city. Lotta is presenting Musette now, and Ina will be put on next to close the fortnight's engagement. All the Comforts of Home will follow, after which Little Tycoon, The County Fair, and Men and Women.

Donnelly and Girard in Natural Gas have but a night or two longer at the Bush. Their season has been remarkably prosperous.

Lotta will have a rival next week in Patti Rosa at the Bush in Imp. Owing to a confusion of dates, Imp will be seen one week only, instead of two, as originally booked. The Clemenceau Case is unfolded.

Joseph Grismer and Phoebe Davies and their well balanced co. have been royally received at the Alcazar. Beacon Lights drew largely for two weeks. Called Back will be presented on Monday.

The Hess Opera co. reopened the new Powell Street Theatre on Monday last and have been presenting The Huguenots. The co. has been augmented by Ida Valerga, [illegible] Francesca Guthrie, resigned. Negotiations are pending for the early appearance of Louise Lester Natalie and Pierre De Lasco, basso. Carmen, Rigoletto, Lucia and Don Giovanni are the programme for next week. Pauline L'Allemand and Ida Valerga will alternate in the principal roles.

Miss McGinty is doing a light business this week at the California. Gilmore's Sea King will follow.

The production of Julius Cæsar for charity at the Grand Opera House was attended by very large audiences. The work has developed a new amateur in Miss Maud Morrel. Miss Morrel is well connected, and has youth, beauty and talent of a high order.

Girofle-Girofla will introduce the new members of the Tivoli co. to-morrow night. If they play and sing as well as they rehearse there is pleasure in store for the patrons of this house.

Charles Reed's latest hit is his new topical song, "He Did It So Politely," written by Philip Hastings, the clever young San Franciscan.

Inigo Tyrrell has arranged a musical version of The Clemenceau Case, to follow Girofle-Girofla at the Tivoli. Lora Hollis, who has a fine stage presence, is mentioned as Iza.

Henry Peakes has joined the Hess Opera co.

PHILADELPHIA.

At the Chestnut Street Theatre one of the largest audiences of the season gathered [illegible] to witness the first production in this city of Dr. Bill, and gave it a hearty reception. The play, no doubt, lost some of its force from a sudden change of cast. Sadie Martinot, who plays the leading part, was ill and this caused a general rearrangement, Miss Evesson taking Miss Martinot's part. Business good.

Rosina Vokes and her comedy co. opened at the Broad Street Theatre [illegible] in The Silver Shield to a good house.

At the Grand Opera House an eccentric farce-comedy called The Man About Town was presented for the first time in Philadelphia, and was greeted by a good-sized audience. Business fair during week. Nero [illegible].

There was a crowded house at the Park Theatre [illegible] to welcome Pauline Hall and her co. Erminie was revived and was very satisfactory. Business good. Same co. in Amorita [illegible].

The Lilliputians moved down from the Broad Street Theatre to the Chestnut Street Opera House [illegible] and opened to a good house. Business good during week. Hanlon-Volter-Martinetti co. [illegible].

At the Walnut Street Theatre The Soudan entered upon its second week [illegible] without any diminution of the favor shown to this splendidly mounted melodrama throughout its initial week. Business good.

A Pair of Jacks was given its first representation in Philadelphia at the Arch Street Theatre [illegible] before a large audience, who received it with decided approval. Business good. Only a Farmer's Daughter [illegible].

An immense audience welcomed The County Fair to the National Theatre [illegible]. It is rarely that so pretentious a production is seen at popular prices. The cast is an excellent one. Business large.

At the People's Theatre Frank W. Sanger's co. opened [illegible] in Mr. Barnes of New York to a crowded audience. The co. is an excellent [illegible] and to good business during the week. [illegible].

Led Astray, with Agnes Herndon in [illegible] role, opened at Forepaugh's Theatre [illegible] to standing room only during the week. [illegible] Without Crime [illegible].

At the Lyceum One of the Finest with Fay M. Ryan as John Mishler, was the attraction [illegible] and did a big business. [illegible] [illegible].

The Clemenceau Case, with Mordaunt [illegible], opened at the South Street Theatre [illegible] business during the week. Sin and [illegible].

At the Kensington Theatre [illegible] began a three nights' engagement [illegible] Kingdom began a three nights' engagement [illegible]

ST. LOUIS.

[illegible]

KANSAS CITY.

Marie Wainwright's presentation of Twelfth Night at the Coates was the event of the week. Miss Wainwright is delightful in her conscientious study of the leading role, and her support was [illegible]. The star was ably supported by a [illegible] company. Rhoda Wood as Viola, and Lora Mollenet as Maria were especially pleasing. [illegible] Manager Lodge, of the Midland Theatre, ably supported by his wife, Manny Earle and his daughter, little Lottie Lodge, and a good co., presented The Octoroon week of [illegible] and were rewarded with a large patronage and unstinted applause throughout the week. The week was left open by Jennie Calef's [illegible] owing to illness, and Mr. Lodge was too much of a hustler to let his house stand idle. Sam Jack's [illegible].

Hengman and Ten Broeck in their lively sketch called The Nabobs got in a little work at the Ninth Street Theatre, opening [illegible] R. O. Their specialties proved very pleasing and were warmly received. He, She, Him and Her [illegible].

Professor Gentry's Canine and Equine Paradox pleased a succession of fair houses at the Warder Grand week of [illegible]. The Newsboys' Concert will be repeated at the Warder [illegible]. The Lawrence Barrett Dramatic Club will present Julius Cæsar [illegible].

Jefferson and Florence will appear at the Collins [illegible].

Frank P. Barry, who was until recently musical director of the Mortimer Comedy co., has accepted a similar position with Evangeline.

Lida Wells, a pleasing soubrette, has succeeded Lila Blow as Medora in The Corsair. Miss Blow retired to domestic felicity in Chicago.

The Misses Claiborne and Lear, skirt dancers, have closed with The Corsair co. and returned to New York.

DeWolf Hopper will produce his new operetta, The Lady and the Tiger, as soon as Castles in the Air ceases to draw profitable business.

Frank Waldron, husband and manager of Jennie Calef, is very ill at San Antonio, and in consequence the co. has canceled dates for two weeks ahead.

BROOKLYN.

The Kendals had a successful week at the Park Theatre [illegible], the house being packed at each performance. Fanny Davenport [illegible], followed by The Midnight Bell. The Haydn benefit afternoon of [illegible] was an evidence of the energetic efforts of the committee of Brooklyn women who had charge of the affair.

Some of the local theatre managers would do well to take advantage of Colonel Sinn's offer in regard to the ticket speculator nuisance. The fact that they do not do so would lead the observer to suspect an Ethiopian in the fence.

Annie Ward Tiffany, an old Brooklyn favorite, was at Holmes' Star Theatre [illegible] in her new play, The Step Daughter. Her support was good and the house was packed each evening. A theatre party from the Gilbert Dramatic Association occupied orchestra chairs Monday night to greet Blanche Bender, an ex-amateur, who is now a member of The Step Daughter co. The good management and courteous box office treatment extended to the patrons of this house is steadily increasing the attendance, but a too exuberant gallery needs attention. Master and Man [illegible].

Parson Davies' Athletic and Specialty co. was the attraction at Hyde and Behman's [illegible], and sparring and wrestling bouts took place at every performance. Harry Kernell, Harry La Rose, George Wood and Evan Lewis were also in the bill. An attractive programme is offered [illegible].

BROOKLYN, E. D.

Minnie Palmer in A Mile a Minute crowded the Lee Avenue Academy week of [illegible] at every performance. The star was strongly supported by Charles Coote, Myron Calice and Beverly Sitgreaves. Musical Dale in specialties and Eagle Quartette were well received. The Charity Ball [illegible].

W. J. Scanlan in Myles Aroon with new songs, etc., did large business at the Amphion week of [illegible]. My Aunt Bridget [illegible].

Belle Clifton Burlesque and Specialty co. did a good business week of [illegible]. The co. includes Ernest Havens, Charles Heywood, Fayette Welch, Belle Clifton, Ella Fay, who does one of the best character charges seen this season, and Lamothe Family, one of the best trapeze trios ever seen here. Harry Kernell's Specialty co. [illegible].

CHICAGO.

The Inspector was presented at the Haymarket week of [illegible]. The house was crowded all the week. Howard Athenæum co. week of [illegible].

J. K. Emmet drew good sized audiences to Hooley's Theatre in Uncle Joe. Clara Morris week of [illegible].

Thatcher's Minstrels, who have drawn splendid houses to the Opera House, have the rare quality of originality in many of the features. The Bostonians week of [illegible].

Hanlon's Superba found favor at the Columbia, and the engagement was profitable. Paul Jones, the new opera, week of [illegible].

The Windsor, now thoroughly established in the affections of the Northsiders, did a good business with George C. Staley in A Royal Pass. Two Sisters, week of [illegible].

Hearts of New York, with W. E. Hines and Earle Remington in the leading roles, met with success at Jacobs' Clark Street Theatre. After Twenty Years week of [illegible].

Hands Across the Sea, a drama of sensational qualities, that appeals strongly to a large class, had a prosperous week at Havlin's. Starlight week of [illegible].

Frank Evans in The Runaway Wife pleased large audiences at the Academy. J. J. Dowling and Sadie Hasson week of [illegible].

The pugilistic drama in which John L. Sullivan disports, Honest Hearts and Willing Hands, had a prosperous week at the People's. The Burglar week of [illegible].

The Irish Hearts had a good week's business at the Criterion. The Rise and the Grave week of [illegible].

The Spider and Fly, a spectacle, filled the stage and to overflowing. Hilda Thomas and T. W. Ryley made hits in the chief roles. Kentucky Belle week of [illegible].

Great preparations are being made at the Academy [illegible]

BALTIMORE.

[illegible]

BOSTON.

[illegible]

CLEVELAND.

The McCaull Opera co. opened a week's engagement at the Opera House [illegible]. They did a very large business all the week. The repertoire consists of Clover, The Black Hussar and The Seven Suabians. Digby Bell and Chauncey Olcott were great favorites. Rhea [illegible].

The Burglar, with A. S. Lipman in the leading part, opened at the Lyceum [illegible]. Good business. Frank Daniels [illegible].

A Bunch of Keys did a good business at Jacobs' week of [illegible]. The farce has been altered a little since here last. Money Mad [illegible].

May Howard Burlesque co. did a very large business at the Star week of [illegible]. Rentz Stanley comb. [illegible].

J. H. Davis has left The Irish Arab co. and returned to his home here. Mr. Davis intends to take out an Irish comedy co. of his own next season.

A big burlesque co., owned by Curtiss L. Simmons and under the management of Charles Stumm, is to start from this city next season.

PITTSBURG.

Good Old Times was well presented and did a good business at the Grand Opera House week of [illegible]. James O'Neill [illegible].

A Trip to Chinatown drew large houses at the Duquesne Theatre week of [illegible]. The Crystal Slipper, [illegible].

The Hustler did a very large business at the Bijou Theatre week of [illegible]. Francis Wilson in The Merry Monarch [illegible].

Wilbur Opera co. repeated the big business of their previous week at Harris' [illegible]. Lost in New York [illegible].

The Night Owls Novelty and Burlesque co. had packed houses at the Academy of Music.

The McLennan Concert co. gave an enjoyable entertainment at Carnegie Hall [illegible] to a large and fashionable audience.

The Theatrical Lithographers and Bill Posters' Union held a successful ball [illegible].

Harry Conor, of A Trip to Chinatown co., as Weiland Strong has a character in which he scintillates brightly.

JERSEY CITY.

A Midnight Bell was presented at the Academy of Music week of [illegible]. The performance was substantially the same as seen here last season, and was given with a vim and brightness that won the applause of the audiences, which were uniformly large. The co. was capable and well fitted to their respective roles, and the piece one of the best of its class. M. B. Curtis in Sam'l of Posen week of [illegible].

LETTER TO THE EDITOR.

THE CLEVELEY SNAP.

NEW YORK, Jan. [illegible], 1891.

To the Editor of the Dramatic Mirror.

SIR.—Will you kindly allow me the use of your columns to correct a misstatement, or rather several misstatements? Whoever your informant is he or she has deliberately misinformed you regarding the so-called Storm Beaten snap.

First, the company was not headed by Wright Huntington and wife, my wife being in no way connected with the company. Second, the actors, every one, received within a dollar half salaries. Third, none of them were obliged to resort to any legal process to obtain that amount as stated in your issue of last inst., nor was a single attachment made by any player in the company. Nor was the amount played to, as stated by your informant, will do eighty-two dollars of the correct figure.

By giving space to the above you will vindicate Mr. Cleveley, and greatly oblige,

Yours for truth,

WRIGHT HUNTINGTON.

Although the actors may not have owed his associates, a person connected with the organization did obtain one, a certain [illegible] a member of the company [illegible] [illegible] less than half salary [illegible]

[illegible] MIRROR.

CORRESPONDENCE.

ALABAMA.

FLORENCE.—[illegible] Music Hall: Newton [illegible] Jan. 27 [illegible] Mortimer Mc[illegible] large houses.

GADSDEN.—[illegible] Opera House: Thomas [illegible] Jan. 28: Katie Emmett in The [illegible] Madame Jan[illegible]

SELMA.—Academy of Music: The Wife Jan. 28 to large and enthusiastic audience. Evans and [illegible] a crowded house.

ARKANSAS.

HOT SPRINGS.—Opera House: Primrose and [illegible] S. R. O. first night and full [illegible] satisfactory. Lew Dock[illegible] a great hit. Pat Mack's Cadets [illegible] Thursday night to S. R. O. and received P[illegible] Black Hussars to a fair-size audience.

PINE BLUFF.—Opera House: Primrose and [illegible] Minstrels to S. R. O. Jan. [illegible]

[illegible].—Opera House: The Fat [illegible] large and fashionable audi[illegible] good business. Rose Melville [illegible] Minstrels to S. R. O. The [illegible] at Texarkana.

CALIFORNIA.

LOS ANGELES.—Grand Opera House: Dock[illegible] Los Angeles Theatre: The Oates [illegible] Wakefield and Stockwell's Spe[illegible] week of 19. Steen Wood [illegible] a fashionable Case [illegible] ITEMS: Mark Thall, the [illegible] manager of the Alcazar Theatre co., is [illegible] arranging for its Southern debut.—Through the [illegible] of Manager Wyatt and The Oates [illegible] Treasurer Will Corbett and Door[illegible]keeper Captain Moody, of the Los Angeles, bene[illegible] 21, when their uniform clothing to be attained [illegible] ment-going public was rewarded by a packed house.—John F. Bragg is here, negotiating for the [illegible]ance of Henry M. Stanley some time in March.

SACRAMENTO.—New Metropolitan Theatre: [illegible] Secretary Jan. 25 to 28, to good houses. [illegible] Steen and Wood's comb. in their mas[illegible]teries and novelties opened a week's engagement to [illegible] Light houses have been the rule thus far. The per[illegible]formance is extremely clever.—Clunie Opera House: Eunice Goodrich concluded her engage[illegible]ment 24, playing to 4 weeks' large houses. At her matinee 24 probably 1,000 people were unable to gain admittance.—Items: Mrs. Kate Wilson has recovered from her recent illness, and has rejoined The Private Secretary co.

TULARE.—Library Hall: Stockwell and Wal[illegible]lenrod's Alcazar Theatre co., of San Francisco, in The Magistrate to a crowded house Jan. 20.

VISALIA.—Armory Hall: Alcazar Theatre co. to fair business Jan. 23.

COLORADO.

LEADVILLE.—Tabor Opera House: Corinne in Monte Cristo, Jr., and Carmen to fair houses Jan. 23, 24. She was ably supported by Bernard Dyllyn and an excellent co.

CONNECTICUT.

WATERBURY.—Jacques Opera House: George Wilson's Minstrels Jan. 27 gave a satisfactory entertainment to a fair house. MacLean and Prescott in Cleopatra and Spartacus played a very successful engagement 26, 28. The supporting co. is unusually good. A Tin Soldier 2 to a deservedly small house.—Casino Theatre: C. W. Williams' Parisian Folly co. has been filling this theatre nightly.

NORWICH.—Broadway Theatre: William H. Crane and his splendid co. presented The Senator to a packed house. The great expectations that had been raised by the long run of the piece in New York were more than realized, and the big audience had nothing but praise for both play and co. The entire New York cast was seen here, and the performance was admirable. A Tin Soldier 4 to good business.

NEW HAVEN.—Proctor's Opera House: W. J. Scanlan in Myles Aroon Jan. 30 had an immense house, the largest he ever played to in this city.—Old Jed Prouty 2-4 to big business, general satisfaction.—Grand Opera House: One of the Finest 29, 31 to profitable business. Sam Devere's Novelty co. opened 2 for three nights to a full house, giving a pleasing entertainment. Nell, the Waif and Webber's U. T. C. 4-6.—Hyperion Theatre: Sol Smith Russell 5. The Senator 7.—Items: P. T. Turner was here 4 in the interests of Proctor's. Manager Washburn tells me that there is a chance of Proctor's being entirely rebuilt this Summer.

MERIDEN.—Bellevan Opera House: George Wilson's Minstrels to good business Jan. 26. Agnes Wallace-Villa to fair business 28. Unfavorable weather.

NEW BRITAIN.—Opera House: Paul Kauvar, return engagement, to a big house Jan. 21.

WINSTED.—Opera House: Agnes Wallace-Villa in The World Against Her to good business Jan. 30.

HARTFORD.—Proctor's Opera House: The Pauline Hall Opera co. gave Erminie and Amorita Jan. 29, 31 and matinee to large audiences. The Twelve Temptations to fair business 2. W. H. Crane in The Senator. House sold in advance.—Items: The orchestra at Proctor's has been entirely reorganized and good music is assured. The local Elks will celebrate their eighth anniversary with a banquet at the United States Hotel 10. They will give a ball immediately after Lent, which will be an elaborate affair. Tickets have been placed at $5 each. Two full bands have been engaged.—Louis Shea, who has many friends throughout the country and is well and favorably known here, has signed with Noah's Ark.

DELAWARE.

WILMINGTON.—Academy of Music: A most enjoyable performance of The Charity Ball by Daniel Frohman's Lyceum co. 2 attracted a very large and fashionable audience. By the time the curtain was raised S. R. O. was posted up. McCabe and Young's Minstrels gave a fair performance 4 to good business.—Academy of Music: Delaney and Debrimont's Burlesque co. attracted big audience 2-4. The co. has some clever people in it. Charles A. Loder's Hilarity co. drew large houses 5-7.

GEORGIA.

SAVANNAH.—Savannah Theatre: Stuart Robson in The Henrietta, and She Stoops to Conquer at matinée Jan. 28, 29 to the largest business of the season. While of course Mr Robson as Bertie was the drawing card, considerable interest was aroused over the character of Nicholas Vanalstyne, formerly taken by W. H. Crane. But the management should be congratulated in obtaining George S. Woodward as a substitute. Co good. Al. G. Field's Minstrels 30, 31. Performance and business both good.—Masonic Hall: William H. Sherwood, of Chicago Conservatory, assisted by local talent, gave a piano recital to a well-pleased audience 29, and repeated the entertainment at Armory Hall 30.

ATHENS.—New Opera House: The Waifs of New York Jan. 28 to a fair house. Clemenceau Case (Lyceum Bigger) 29 to a good house, consisting largely of men. Pearl Melville week of 2-7.

ATLANTA.—Bijou's Opera House: The Clemenceau Case Jan. 30, 31 to fair business. Mlle. Rhea 28, 29 to large and appreciative audiences. Stuart Robson 2, 3 in The Henrietta to the largest houses of the season, standing room being in demand.

AMERICUS.—Glover's Opera House: Maude Granger Jan. 30, 31 in Innerited and The Creole to small but appreciative audiences; rainy weather both nights. Robert Downing in Damon and Pythias 2 to the largest house of the season. The star was the guest of the local Knights of Pythias during his stay in this city. Three members of his co., who are K. of P.'s, were also entertained by their brethren.

BRUNSWICK.—L'Arioso Opera House: Robert Downing and Eugenia Blair in The Gladiator delighted a large and fashionable audience Jan. 29.

ILLINOIS.

STREATOR.—Plumb Opera House: Mattie Vickers in Fickleness Jan. 28 to large business. Maggie Mitchell in Ray to good business 2.

CHAMPAIGN.—Walker Opera House: Verbrooke Lorraine in Starlight Jan. 26 to the banner house of the season. Advance sales over $100.

PANA.—Hayward's Opera House: Ada Ray's Burlesquers co. Jan. 28 to a fine house. Si Plunkard to one of the largest houses of the season.

PEORIA.—The Grand: Little Tycoon to a good-sized audience 2. Boston Ideals gave Robin Hood and Nanette to large and delighted audiences 3, 4. Shenandoah 5, advance sale large. Hands Across the Sea 6, 7.—Items: The Russells, Comedians just from San Francisco to this city.—The Hanlon Superbas to come direct from Baltimore here, making two of the longest jumps on record to this place.—Business has been excellent here all season, every good co. drawing large houses.

QUINCY.—Opera House: George Thatcher's Minstrels to a large audience Jan. 31.

BLOOMINGTON.—New Grand: This theatre was dedicated 2 with the Bostonians in Robin Hood to a large and fashionable audience. A better co. could not have been selected to open this elegant new theatre, which is probably the handsomest and most modern in the State outside of Chicago. The arrangements are perfect in every detail and there is not a poor seat in the house. Oliver Byron in The Plunger 3. Shenandoah 4. Comedy Theatre: Fireman's Ward to good business 29. Frank Jones to a top-heavy house 2.

ELGIN.—De Koe Opera House: Maggie Mitchell drew a crowded house Jan. 29, delighting all as the vivacious Ray. E. H. Sothern made his first appearance in this city 4, drawing one of the finest houses of the season. The Maister of Woodbarrow, as presented by this charming co., is a delicious blending of comedy and pathos.

ROCKFORD.—Opera House: John L. Sullivan and Duncan B. Harrison in Honest Hearts and Willing Hands to a good house Jan. 29. George B. Kennan lectured 30 to a crowded house. A large and fashionable audience greeted E. H. Sothern in The Master of Woodbarrow.

LASALLE.—Zimmermann Opera House: McKee Rankin's Runaway Wife co. did a fair business Jan. 30.

SPRINGFIELD.—Chatterton Opera House: The Fireman's Ward was witnessed by a large audience Jan. 27. Ollie Redpath and Master Frankie Jones in the leading characters were very good, but their support was poor. Out of Sight to a top-heavy house 28. Dan'l Sully and a good co. in The Millionaire packed the house 29.—Items: Ollie Redpath and Frankie Jones were both injured by a scene falling on them at the close of the second act. They sustained severe bruises.

DECATUR.—Grand Opera House: Out of Sight Jan. 27, fair business. Dan'l Sully in The Millionaire to a good house 28. Frank Jones in Country Cousin 31 to a good house. Shenandoah and Oliver Byron in The Plunger next.

IOWA.

CEDAR RAPIDS.—Green's Opera House: Lambeth's Scotch Choir to a full house Jan. 27. Several of the co. were suffering from colds. Rentfrow's Pathfinders opened to a crowded house 2.—Item: A dramatic club was recently organized in this city. Manager F. A. Simmons, Mr. Henry Bennett, and Miss Mahala Dutton, of local talent, are interested. Lucia Gale Barber, late of Chicago, has been secured as director. Several one act society dramas are being rehearsed, viz.: In Honor Bound, The Cape Mail, A Merry Meeting, The Marble Arch, etc.

BOONE.—Phipps Opera House: Ole Olson co. on a jump from St. Paul to Kansas City played to S. R. O. Jan 19. Little's World to fair business 28. George H. Adam's He, She, Him, Her to good business 29.

DAVENPORT.—Burtis Opera House: Rentfrow's Jolly Pathfinders at popular prices week ending Jan. 31 to good business. Maggie Mitchell in Ray 2, the Bostonians 7.

OSKALOOSA.—Masonic Opera House: Fisher's Cold Day co. Jan. 26 and Little's World 27, both to good houses. Lambeth's Scotch Choir gave a pleasing programme 29 to a fair audience. A severe storm interfered with business. Joseph Murphy 4; Conried Opera co. 6.

COUNCIL BLUFFS.—Dohany Opera House: Joseph Murphy Jan. 26 in Kerry Gow to good business. A Cold Day co. entertained a fair-sized audience 31. Miss Carlotta in her songs and dances more than pleased her audience.

ATLANTIC.—Opera House: A Cold Day Jan. 30 to a crowded house. P. D. Fisher, Richard Morosco and Carlotta made instantaneous hits.

DUBUQUE.—Opera House: Duncan Harrison and John L. Sullivan Jan. 31 in Honest Hearts and Willing Hands to a packed house.—Grand Opera House: Jefferson and Florence 4 in The Rivals, Bostonians 7.

SIOUX CITY.—Peavey Grand Opera House: Joseph Murphy in Kerry Gow Jan. 26, 27 to good business.

OTTUMWA.—Grand Opera House: Little's World Jan. 26 to good business.

DES MOINES.—Grand Opera House: George H. Adams Jan. 29 to a good house. Baldwin-Melville comb. opened a week's engagement 2 to a crowded house at cheap prices.—Foster's Opera House: A Cold Day to fair house 29. De Wolf Hopper Opera co. packed the house 30, 31.—Capital City Opera House: Dark.

INDIANA.

FORT WAYNE.—Masonic Temple: Held by the Enemy to a big house Jan. 27. The Great Metropolis to a fair house 30. Vernona Jarbeau in Starlight 31 and matinee was as fascinating as ever.—News: J. H. Bradbury of Rice's co. joined Vernona Jarbeau's co. here, taking Burt Coit's place as the musical crank. Mr. Quarer. Lily Sinclair, of Jarbeau's co., was unable to appear here owing to illness, and Irene Hernandez of the same co. has gone to New Jersey to attend her mother's funeral.

ANDERSON.—Doxey Opera House: The audience at the Opera House on Jan. 26 was the finest ever seen in Anderson. They assembled to see Anderson's favorite singer, Hortense Peirse of the Peirse-Blamphin Concert co. of New York. The co. includes Hortense Peirse, soprano; Kate Baxter, pianiste; F. Milton Hunter, tenor; James Blamphin, harpist; Walter Rogers, cornetist. They gave a very pleasing entertainment. The singing of Miss Peirse and Mr. Blamphin's harp playing deserve special mention. Miss Peirse's home is in this town and we are proud of her. A Legal Document to a fair house 31.

LA PORTE.—Hall's Opera House: Brady's Bottom of the Sea to a crowded house Jan. 31. Vernona Jarbeau in Starlight 17.

TERRE HAUTE.—Naylor's Opera House: Conried's Gypsy Baron co. drew a large house Jan. 30; general satisfaction. Two Old Cronies packed the house from top to bottom 31. Faust Up to Date with Kate Castleton as Marguerite did a good business 2, 3.

NEW ALBANY.—Opera House: Pygmalion and Galatea was presented by Kathleen Kerrigan and W. S. Mathews Jan. 28 to the largest audience ever gathered in this house. The S. R. O. sign was displayed before the rise of the curtain. Miss Kerrigan is tall and graceful, and, possessing a fine voice, makes an ideal Galatea. Walter S. Mathews as Pygmalion and O. E. Risley as Chrysos were excellent in their respective roles. Miss Kerrigan was called before the curtain after every act. P. F. Baker presented Bismark to a good house 31; first-class performance. Casey's Troubles 8.—Items: Walter T. Floyd, of this city, and former manager of Bootles' Baby co., has accepted a position with Janauschek as business manager. Through the kindness of Charles Campbell, of Masonic Temple, Louisville, your correspondent witnessed a performance of The Boomer last week.

RICHMOND.—Phillips' Opera House: The Fast Mail Jan. 30 to a very large audience. Howarth's Hibernian 2 to fair business. Lillian Lewis to a good house 4.

WASHINGTON.—Opera House: Casey's Troubles co. 6.

KANSAS.

FORT SCOTT.—Opera House: McKee Rankin in The The Canuck was billed for Jan. 22, but failed to fill the date. Despite a very disagreeable night, Henshaw and Ten Broeck in The Nabobs succeeded in filling the house to audience delighted.

PARSONS.—Edwards' Opera House: J. C. Stuart's Two Johns to fair business Jan. 27. McKee Rankin in The Canuck 31, to a large and delighted audience. Charles Fowles as the old Vermont farmer, was also well received.

ARKANSAS CITY.—Fifth Avenue Opera House: J. C. Stewart's Comedy co. in The Two Johns Jan. 28 to fair business. Beech and Bowers Minstrels to a good house 29, well pleased audience.

ATCHISON.—Price's Opera House: Notwithstanding a very stormy night, Shenandoah drew the largest and most enthusiastic audience of the season Jan. 29. Sheridan's squadrons were reinforced by our local militia co.

EMPORIA.—Whitley Opera House: Heywood co. to good houses Jan. 22. Blind Tom to a crowded house 26.—Items: Clint Heywood, of the Heywood comb., has been detained here since 22 by illness. He joins the co. at Kinsley 13.—Antonio Jovine, formerly with Campanini, joins the Heywood co. here as tenor.

TOPEKA.—Grand Opera House: Shenandoah drew large houses 26, 27. George Thatcher's Minstrels 29, presented a large number of well-known artists in an excellent and varied programme, to a very large and delighted audience. Frederick Warde and Mrs. D. P. Bowers, supported by an excellent co., in Henry VIII. 30.

WICHITA.—Crawford Opera House: The Two Johns drew a good house Jan. 30. Frederick Warde and Mrs. D. P. Bowers presented Henry VIII. before a large audience 31. Beach and Bowers' Minstrels gave a mediocre performance to a light patronage 2.

KENTUCKY.

LEXINGTON.—New Opera House: The Boomer to a fair house Jan. 26. Uncle Tom's Cabin drew a large house 31. Casey's Troubles to a good house 2.

PADUCAH.—Morton's Opera House: McCoheny Family Jan. 21, 22 to very small houses.—Item: Etta Reed and some of her co. are in the city, having stranded at Trenton, Tenn. The collapse was precipitated by J. H. Reinsberg, her advance agent, attaching for salary. Miss Reed is bright and hopeful. She expects to reorganize here and resume her route next week.

MAINE.

PORTLAND.—Lothrop's Theatre: The French Spy, admirably portrayed by the shapely Adele Le Gros, supported by a very clever co., was well patronized Jan. 29-31. The special scenery was most appropriate and the specialty features, notably the contortionist and Mlle. Markille, the high kicker, were good. Lothrop's stock co. presented O'Day, the Alderman, to a full house 1. Sam Ryan and the rest of the co. were never seen to better advantage than in this laughable comedy. McKenna's Flirtation was a trump card 2-4. They opened to over $600, and gave unbounded satisfaction. Hugh Fay's absence was hardly felt owing to the clever impersonation F. J. Keenan gave of the character of Ryan. Barry's McKenna is uproariously funny and the cast is strong throughout. Lothrop's co. in Hidden Hand 5-7. Cleveland's Minstrels 9; Brass Monkey 10.—Bijou: A very clever bill has succeeded in attracting good-sized audiences 1 and week. The afterpiece affords Harry Hamilton an excellent opportunity for his inimitable character sketches. The Scotts in their shadowgraphs were features of the performance.—Items: The Boston Symphony Orchestra attracted a large audience in The Stockbridge course 4.—Lothrop's stock co., under the guidance of Treasurer Tukesbury, played at Dover, N. H., 2-4 during the engagement of Barry and Fay.—George T. Clapham was here 1 in advance of A Brass Monkey.—William Barry is not selling out his houses after his Lewiston experience. Advance Agent Bennett, of Cleveland's Mammoth Minstrels, was hustling here this week.—F. H. Lay, of The French Spy, was detained in Bangor and failed to materialize with the co. here.—The big business being done by Barry and Fay this season was continued here, for they played to S. R. O.—The Boston Theatre co. in Mankind are booked. Manager George E. Lothrop's Opera co. will be one of the finest on the road and will number some forty people.

MASSACHUSETTS.

TAUNTON.—Music Hall: Zeffie Tilbury in repertoire week of 2-7 to large business, the house being crowded at every performance. Miss Tilbury is a great favorite with our people, and is surrounded by a capable co.

BROCKTON.—City Theatre: Milton Nobles in From Sire to Son had a fair house and gave a good performance Jan. 29. The Boston Theatre co. presented Mankind to fair business 30, 31. Kajanka had a good house 2. George Wilson's Minstrels had a good sized audience and gave a satisfactory entertainment 4.—Personal: Walter Preston, the stage carpenter of the Mankind co., was for several seasons the stage manager of the City Theatre, and he was warmly welcomed by his old associates.

MILFORD.—Music Hall: Blaisdell's Orchestra of Concord, N. H., assisted by Miss Marie S. Hall, dramatic reader, gave a fine entertainment to a large and fashionable audience 4.

WORCESTER.—Theatre: William H. Crane in The Senator packed the house from top to bottom, notwithstanding the prices were advanced. Everyone highly pleased. Siberia for two nights drew well.—Front Street Opera House: May Buckingham week of 2.

CHELSEA.—Academy of Music: McKenna's Flirtation drew a packed house Jan. 29. Frank Keenan takes Hugh Fay's part in a most excellent manner. Sol. Smith Russell 14.—Items: W. H. Power visited his Fairies' Well co. while playing in Boston, and re-engaged Walter S. Moss for next season.—Rumor has it that Frank Palma's musical comedy, A Paper of Pins, is to be seen next season under the management of Hoyt and Thomas, with Gilbert Sarony as the star. Manager Power states that nearly all arrangements are completed for the production of The Irishman next season, and nearly all the time booked. Messrs. Power and Taylor intend making this the finest production of Irish drama ever seen on the American stage.—Messrs. Goullard and Malley, of the Barry and Fay co., are very courteous gentlemen.

NEW BEDFORD.—Opera House: Mankind was presented by Boston Theatre co. to a good house Jan. 23. The City Directory 31 to a good house. Kajanka 1, 2, fair houses. George Wilson's Minstrels 3, good house.

FALL RIVER.—Academy of Music: Fitzpatrick's Rip Van Winkle co. Jan. 31 to a top-heavy house. Marshall P. Wilder entertained a large audience 2, and gave unbounded satisfaction. The Boston Theatre co. 3, 4 presented Mankind to a large audience the first night, but small the second. The co. is good, scenery satisfactory, but the play is dull.

AMESBURY.—Opera House: Milton Nobles gave a spier did performance of From Sire to Son Jan. 31 to a large audience at advanced prices.—Items: Milton Nobles pleasantly entertained the local G. A. R. Post at the American House, Sunday afternoon.—F. P. Jenness, leader of the Opera House orchestra, played at Salem, Mass., 30 for Grimes' Cellar Door co.

WALTHAM.—Music Hall: Monroe and Rice's My Aunt Bridget 2 to one of the largest houses of the season. All the people are first-class, and the entire performance one of the best of the kind ever presented here. Great Metropolis 9-10; Cleveland's Minstrels 14.

LOWELL.—Opera House: McKenna's Flirtation Jan. 29, 31 to big receipts. Hugh Fay is still on the sick list, his part being very well taken by Frank J. Keenan. Milton Nobles in From Sire to Son and Love and Law 2, 3; large audiences. Great Metropolis 6, 7; Mankind 9, 10; Rose Coghlan 11; Sol Smith Russell 12.—Music Hall: The new stock co. presented The Black Flag week ending 7 to the usual large attendance.—Item: Joseph Harrington has signed with Barry and Fay for next season.

SALEM.—Mechanics' Hall: McKenna's Flirtation to a good house and well-pleased audience 2. Grimes' Cellar Door, return engagement, to fair business. Audience well pleased.

LYNN.—Lynn Theatre: City Directory Jan. 31 to a packed house. Kajanka 31 to good business. Great Metropolis 2-4 to fair business.—Items: Lynn Lodge, No. 56, Theatrical Mechanics Association was recently instituted with these officers: President, Daniel P. Shields; Vice-President, L. O. Russell; Treasurer, Thomas F. Gaffney; Clerk, P. W. Farrell; Financial Secretary, John W. Jordan. The Elks are soon to occupy palatial quarters on Central avenue. The Museo is doing its usual good business. Music Hall has been dark since 2.

HAVERHILL.—Academy of Music: Kajanka Jan. 29, 31 to small houses. Grimes' Cellar Door 31 to a crowded house. Fairies' Well, to a small house. Co. good.—Item: George O. Willey, formerly a leading merchant of this city, has bought an interest in the Alcazar Theatre, San Francisco, Cal., where he is now residing.

FITCHBURG.—Whitney's Opera House: Gus Hill's World of Novelties to good business Jan. 29, audience well pleased. Henry E. Dixey in The Seven Ages 31 filled the house with the most fashionable audience seen here this season.—Items: The story in the Boston Sunday papers that Mr. Dixey met with an accident while here was without foundation.—Manager Dunn attached the scenery and box-office receipts of the Twelve Temptations co. at Worcester 31. The co. was booked to play here last February, but canceled. The amount claimed, $300, was deposited with Manager Rock of the Worcester Theatre, pending the result of the suit in Superior Court next month.

ADAMS.—Opera House: Henry Chanfrau in Kit 2.

MICHIGAN.

LANSING.—Baird's Opera House: Ida Van Cortland opened a weeks' engagement Jan. 26, presenting Forget-Me-Not, Lucretia Borgia, A Shadowed Life, Led Astray, Lady of Lyons (benefit night), Only a Factory Girl (matinee) and Colleen Bawn. Very good business during the week.

EAST SAGINAW.—Academy of Music: N. S. Wood presented Out in the Street to a very light house Jan. 27. Held by the Enemy 30 to a crowded house. Thomas Murphy in Mr. E. 31 was very good.

GRAND RAPIDS.—Power's: Margaret Mather's presentation of Joan of Arc 2, 3 was successful in a high degree. Miss Mather's work was earnest and artistic while her co., especially Otis Skinner, furnished excellent support. No such stage settings have been seen here before as were used in this production. J. K. Emmet 5, 6. E. H. Sothern 11.—Redmond's: Held by the Enemy with a good co., special scenery, and novel effects drew good houses all week. Zozo next.—Item: Prof. Force and his orchestra have introduced several new and novel descriptive pieces which have deserved the encores they receive from the audiences.

JACKSON.—Hibbard Opera House: Held by the Enemy to a large and well pleased house Jan. 29.

SAULT STE. MARIE.—Soo Opera House: John Dillon, in Wanted the Earth 2.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House: The Jefferson Florence Comedy co. presented The Rivals and The Heir-at-Law to packed houses Jan. 29-31. Jefferson and Florence were enthusiastically received. Mrs. John Drew was inimitable as Mrs. Malaprop. The co. throughout was of more than average ability. Receipts for the engagement $7,000. George Kennan lectured 2 on "Vagabond Life in Russia" to a large audience.—Lyceum Theatre: Gus Williams and John T. Kelly in You and I to good business 2.—Pence Opera House: Arizona Joe and an excellent co. presented Black Hawks to the capacity of the house 2.

DULUTH.—Temple Opera House: Gus Williams and John T. Kelly in You and I Jan. 30 to S. R. O. Held by the Enemy, return engagement, to a good house 2.

MISSOURI.

SEDALIA.—Woop's Opera House: Rice's Corsair drew a large house 2.—Bessie Tannehill won favor as Conrad. Lida Wells displayed nervousness in the part of Medora, which she assumed here for the first time. She replaced Lila Blow, who was recently married and has retired to private life.—Charles E. Udell, Charles J. Hagan, Harry F. Allen and the Primrose Quartette were well received. Pat Rooney was successful 3. Lambeth's Scotch Choir concert is announced 7. Baldwin-Melville co. week of 9, in repertoire at cheap prices.

MEXICO.—Grand Opera House: Lambeth's Scotch Choir 4.—Item: W. Potts, of this city, has been appointed business manager of the Grand, in place of W. H. Weaver, who has accepted a similar position with the Club House Theatre, Joplin, Mo.

MACON.—Jobson's Opera House: Kindergarden co. to big business Jan. 29. London Gaiety Girls to S. R. O. 30. Out of Sight to fair business 31.

JOPLIN.—Joplin Club Opera House: Frederick Warde and Mrs. Bowers dedicated this house Jan. 26 with Henry VIII. and Macbeth 27. This was the first time that our citizens had the satisfaction of seeing those artists, and the house was crowded both nights. On the opening night seats sold at $3, $2 and $1. Aunt Jack 28 to good business.—Item: The Joplin Club Opera House is one of the finest theatres in the State. It has 950 chairs, is heated by hot air and lighted with gas and electricity. There are seven large dressing rooms under the stage, and fourteen sets of scenery. The stage is of ample dimensions and will accommodate the special scenery of spectaculars. The decoration of this house was under the personal direction of Mr. Johnson, the scenic artist. His work shows that he left nothing undone.—Havens' Opera House: Henshaw and Ten Broeck in The Nabobs 29 to good business.

CAPE GIRARDEAU.—Masonic Opera House: Frank Beard, the cartoon artist, gave his famous "Chalk Talk" lecture to a fair house Jan. 30.

MARSHALL.—Marshall Opera House: The Kindergarden (Lyon and Boyers) to a light house Jan. 29.

ST. JOSEPH.—Tootle's Opera House: A. M. Palmer's co. presented Aunt Jack Jan. 29 to a large and delighted audience. Frederick Warde and Mrs. D. P. Bowers with a good co. presented Henry VIII. most acceptably 29 to fair business. Thatcher's Minstrels to a good audience 30.—Bijou Theatre: Lurking to good houses week of 26-31.—Item: McKee Rankin was billed to present The Canuck 28. A fair audience assembled, but after waiting patiently till nearly 9 o'clock were dismissed by announcement from the stage that owing to a disagreement between Mr. Rankin and Mr. Crawford there would be no performance. The audience then filed out to the box office, where the entrance money was refunded. The disagreement between Messrs. Crawford and Rankin was owing to some money advanced by Mr. Crawford and which he thought necessary to secure by attachment of the trunks and personal effects of Mr. Rankin.

MISSISSIPPI.

YAZOO CITY.—Lyceum Opera House: Culhane's Comedy Stars Jan. 27 to light business.—Item: J. W. Royster has leased the Opera House and will manage it.

GREENVILLE.—Opera House: P. F. Baker in Bismark Jan. 28 to a fair house.

JACKSON.—Robinson's Opera House: Ivy Leaf 6.

MONTANA.

ANACONDA.—Evans Opera House: Gus Williams and J. T. Kelly in U and I smashed the record here, the box office receipts being the largest ever known. Unlike a horse car, the house could not hold one more.

NEW HAMPSHIRE.

PORTSMOUTH.—Music Hall: From Sire to Son was enthusiastically received by a good-sized audience Jan. 30. Kit the Arkansas Traveler to a large house 2.

CONCORD.—White's Opera House: Atkinson and Cook's Minstrels to fair house Jan. 29. Park Street Minstrels (amateurs), some of Concord's 400 to S. R. O. 2.—Chanfrau in Kit to fair business.—Item: E. Prescott Hardy, for a long time manager of Whitmore and Clark's Minstrels, is a member of the Legislature now in session here.

MANCHESTER.—Opera House: An elocutionary contest by the pupils of the public schools filled

the house Jan. 23. The Seven Ages, as presented by Henry E. Dixey and his clever co., delighted an immense audience 30. The Manchester Cadets Minstrels presented an attractive programme 2 to big business. My Aunt Bridget 3 and Fairies' Well 4 drew only fair houses. They deserved better business.

NASHUA.—NASHUA THEATRE: The Great Metropolis to one of the largest houses of the season Jan. 23. Atkinson-Cook's Minstrels to a large house 31. Nettie Morris 1-7. McKenna's Flirtation 9.

NEBRASKA.

FREMONT.—LOCKE OPERA HOUSE: Stuart's Theatre co. did good business week ending Jan. 31. He, She, Him Her, delighted a full house 3.——ITEM: C. W. Travis, of the Stuart co., is the happy father of a girl, born Jan. 13.

NEBRASKA CITY.—OPERA HOUSE: Fitzgerald and Lewis Comedy co. closed a successful week's engagement Jan. 31.

OMAHA.—BOYD OPERA HOUSE: Joseph Murphy Jan. 29-31 to lucrative business. All the comforts of Home opened to a large audience.——GRAND OPERA HOUSE: A Cold Day to fair business 1.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: U. S. Mail with a fair co. did a medium business 2-4. Arthur Ricketts, Frank David, Ed. Heron, Georgia Parker and Maggie Fielding are among the people deserving of mention. Jefferson's co. in The County Fair drew good houses 7-9. The three-act Swedish dialect comedy, Yon Yonson, with Gus Heege in the title role, to big business, two performances, 5. The co. is an excellent one and the play gave general satisfaction. Although the plot is a rather conventional one, there is a peculiar quaintness about the construction of the play and a novelty in the introduction of a Scandinavian dialect that is positively refreshing. In the co. are such clever people, besides the star, as Charles C. Mansbury, W. Lee, W. E. Wilson, Lena Merville, Helen Lowell, Marion Elmore and Sadie Connolly. There were several curtain calls. Fantasma 11, followed remainder of week by Old Jed Prouty.——CROSSMAN'S THEATRE: Corbett's comb. gave a light entertainment to corresponding houses 3-8. Harry Williams' comb. week of 9.——ITEMS: William S. Moore, Jacobs' representative here, will put the Imperial Comic Opera co. on the road for the Summer months. Frank David, of the U. S. Mail co., has been engaged for it. John Hammond, of the Whallen-Martell show, reports good business through Canada. James Riley, for five years stage manager of Wareing's (now Cronheim's) Theatre here, died last week. Mr. Riley was over a quarter of a century on the stage as a comic singer and was highly respected by all who knew him. He was born in Birmingham, England. His son George is now stage manager for Mr. Cronheim.

TRENTON.—TAYLOR OPERA HOUSE: Leslie Grossin and co. presented Ten Nights in a Bar-Room Jan. 30, 31, to the largest audiences of the season. Frohman's Charity Ball to a full house.

PLAINFIELD.—MUSIC HALL: Daniel Frohman's Prince and Pauper to good business 2. Elsie Leslie was ill and Estelle Sprague played the dual title part very acceptably.

ELIZABETH.—TEMPLE OPERA HOUSE: The Man About Town, a farce-comedy, by Will. R. Wilson, was produced Jan. 20. While not striking in its originality or brilliancy the piece is in the main acceptable. The cast is very good, including Samuel Reed, Tyrone Power, Henri Lynn, Jerome Mills, Marie Bockell, Celie Ellis. Business was light. Prince and Pauper to a very large and pleased audience 3. Elsie Leslie did not appear on account of illness and her part was very creditably played by Estelle Sprague.——ITEMS: Elsie Leslie, the star of The Prince and Pauper co., was a former resident of this city, and a large number of her friends who went to see her at the Temple were somewhat disappointed at her non-appearance, due to her illness. The announcement of her illness was made before the curtain was raised, and an offer was made to refund admission to any who might be dissatisfied, but no one took advantage of the offer. The New Linden Opera House, at Linden, N. J., will be opened 11 for a charitable object. Messrs. Schwartz and Palmer, assisted by Mrs. Schwartz and others, of the Alert Dramatic Club, of Elizabeth, have been secured to present their original piece, Retaliation, which was so successfully produced at the Temple a short time ago. This will ensure a crowded house.

NEW YORK.

HARLEM.—HAMMERSTEIN'S OPERA HOUSE: Richard Mansfield in Beau Brummel drew crowded houses week ending 7. Mr. Mansfield's impersonation of the famous Beau evinces the deepest study, and is well-nigh artistically perfect. The Mortimer of W. J. Ferguson is also an admirable bit of character acting. The remainder of the cast were excellent. The Prince and Pauper 9-14.——COLUMBIA THEATRE: Nellie McHenry, the perennial, blossomed forth in what is described as a new protean play. Its title is Chain Lightning, and it gives Miss McHenry the opportunity of assuming the costumes of five different nations, doing some graceful dancing and singing a Tyrolean song. This is the most comprehensive description of the plot that can be given. Miss McHenry in her different sketches was as vivacious and charming as ever, and her efforts called forth constant applause. The support was good. The Fakir 9-14.

BUFFALO.—ACADEMY OF MUSIC: Good Old Times drew fair houses Jan. 29-31. The play was very well presented. The scenic effects were elaborate and decidedly pleasing. A Brass Monkey 2-4. Effie Ellsler in Hazel Kirke remainder of week.——STAR THEATRE: Josephine Cameron presented Forget Me Not and Camille to very small houses 3-4.——CORINNE LYCEUM: An Irish Arab was presented for the first time in this city 29-31 to fair-sized audiences. Gray and Stephens' co. in Vesper Bells and The Old Oaken Bucket played to good-sized houses week of 2. Irwin Brothers' Specialty co. did a big week's business 2-7. Millard Fillmore Lodge, Knights of Pythias, attended the performance in a body. Several members of Irwin Brothers' co. belong to the lodge, and almost every member of the co. is or has been a resident of Buffalo. Al. Reeves, billed as "the world's greatest banjoist," proved himself worthy of that title by his remarkable manipulation of the instrument.

ROCHESTER.—LYCEUM THEATRE: Hazel Kirke, with Effie Ellsler and C. W. Couldock in the leading roles, attracted large and pleased audiences 2-4. Robert Mantell presented a finished performance of the dual rôle in the Corsican Brothers to fine business 5, 6. Pearl of Pekin next.——ACADEMY: An Irish Arab pleased fairly good houses 2-4. An Irishman's Love to large audiences 5-7. Lidia Holden Lester received an ovation. Blanche Bovers is a clever dancer. A Tin Soldier and One of the Finest week of 9.——NEW GRAND OPERA HOUSE: The Vadis Sisters to large houses week ending 7. Peck's Bad Boy week of 9.——ITEMS: J. Henry Lester, formerly treasurer of the Academy, at present manager of An Irishman's Love co., was warmly welcomed by his many friends while here last week.—Frank Edwards, the popular ex-representative of the Academy, has been secured by Manager Lester to go in advance of An Irishman's Love co.

LOCKPORT.—HOUCK OPERA HOUSE: Bobby Gaylor in An Irish Arab to fair business Jan. 28.——CENTRAL HALL: Billy Gray organized a vaudeville co. at ten and fifteen cents and is making a success of it.

UTICA.—OPERA HOUSE: The Carleton Opera co. gave Nanon Jan. 27 to a fair-sized house. Jeanne Winston was very pleasing, and made a favorable impression. William Redmund and his fine co. presented Cuchillo to light business. Henry M. Stanley lectured before a fair-sized audience 31. An Irishman's Love was presented 4 by J. H. Lester's co. to top-heavy house; performance fair.

ROME.—NEW OPERA HOUSE: Barlow Brothers' Minstrels Jan. 27 to good business. J. S. Murphy in Inshavogue to light business 3.

AUBURN.—BURTIS OPERA HOUSE: Inshavogue 4; good business.

ELMIRA.—OPERA HOUSE: Beacon Lights Jan. 31 to light business. The Old Homestead 4 to one of the largest houses of the season. S. R. O. at the opening of the doors. Receipts, $——.——MARTIN AVENUE THEATRE: Bishop's Comedy co. week of 2 presented The Professor, Muggs Landing, Cyprian and Tom Sawyer to large audiences. General satisfaction.

BINGHAMTON.—OPERA HOUSE: Nora played a very satisfactory week's engagement commencing 27 to crowded houses.

SARATOGA SPRINGS.—TOWN HALL: The District School of fifty years ago, by local talent, to a packed house 7. It is to be repeated 10. John Thompson and Held by the Enemy are the near bookings.

JOHNSTOWN.—GRAND OPERA HOUSE: Lizzie Evans in Fogg's Ferry Jan. 31 to a large audience. Barlow Brothers' Minstrels 4 to light business.——ITEM: James Shults, leader of Barlow Brothers' orchestra, is a Johnstown boy. During the entertainment here he was presented with a gold-headed cane by the co.

PORT JERVIS.—LEA'S OPERA HOUSE: Beacon Lights to fair business Jan. 30.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Pinafore was sung by local amateurs 3, 4 to large audiences. Kajanka 9.——UNION OPERA HOUSE: A troupe of vaudeville stars, headed by Ramzo and Arno, drew crowded houses week of 2-7.——NOVELTY THEATRE: Billy Miles' All Star Specialty co. presented Muldoon on a Spree to light business week of 2.

OGDENSBURG.—OPERA HOUSE: Hallen and Hart in Later On 10; Carleton Opera co. 12.

ALBION.—NEW GRAND OPERA HOUSE: The Two Thieves to fair business 3.

AMSTERDAM.—OPERA HOUSE: Lizzie Evans in Fogg's Ferry to a fair house Jan. 29. Lester and Allen's Vaudeville co. played a return date 1 to a small house. Dissatisfaction. Barlow Brothers' Minstrels 2 to a small house. Brass Monkey 6. Robert Mantell 7. Kajanka 10. Cattle King 12.

SYRACUSE.—WIETING OPERA HOUSE: A Brass Monkey drew well Jan. 29-31. R. B. Mantell presented The Corsican Brothers and Hamlet to large audiences 3-4. Inshavogue 5-7. Pearl of Pekin 11, 12. Hallen and Hart 13, 14.——H. R. JACOBS' OPERA HOUSE: J. H. Wallick, with his equestrian dramas, delighted the usual top-heavy houses 2-7. One of the Finest 9-11.

GENEVA.—LINGES OPERA HOUSE: Struck Gas to a small house Jan. 21. The xylophone dance by the Arlington Sisters was the feature of the evening. Lillian Harper, leading lady, was suffering from a severe cold. Two Irish Senators to small houses 2. Henry M. Stanley had a good house 4.

HUDSON.—OPERA HOUSE: A very strong co., under the management of Howell and Gebert, presented Kindergarden. Mr. Stanley was well adapted to his part, the professor. Hamlin's co. in The Fakir to a fair-sized audience 4.

COHOES.—CITY THEATRE: Howell and Gebert's Kindergarden 3.——OPERA HOUSE: William Redmund made his first appearance here Jan. 31 in Cuchillo to a fair-sized and well-pleased audience. Justin Adams co. week of 2 in repertoire at popular prices.

WATERWAN.—DREER OPERA HOUSE: The City Club Jan. 27, good performance and business. The Fakir to a big house 2.

PENN YAN.—SHEPPARD OPERA HOUSE: Struck Gas 2 to good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: George A. Baker's Opera co. to good business, week of 2-7.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE: Marie Greenwood Opera co. Jan. 20 in Boccaccio to the largest house of the season. Alberta Gallatin 22 in Ingomar was greeted by a large audience, which she at once captivated by her winsome ways. As Parthenia she displayed all the coyness and witchery of a beautiful woman. Creston Clarke was forceful and artistic as Ingomar. W. H. Sherwood in piano recitals 23 to fair business. The Mendelssohn Quartette, of this city, ably assisted Mr. Sherwood, and rendered some excellent selections of vocal music, which were received with much applause.

WILMINGTON.—OPERA HOUSE: Marie Greenwood Comic Opera co. in Boccaccio 31, Hermit 4 to good houses.

RALEIGH.—METROPOLITAN HALL: Alexander Salvini to standing room only Jan. 30.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE: Mrs. Leslie Carter 3-4 in The Ugly Duckling which was beautifully staged. The cast was in the main strong, and the performance one of the most enjoyable of the season. Business light.——GRAND OPERA HOUSE: Lewis Morrison's Faust is doing the usual big business. House crowded at every performance. The Stowaway week of 9.——PARK THEATRE: Under the gaslight opened to S. R. O. 6, but business was rather light the rest of the engagement, which closed 4.——BIJOU THEATRE: A good specialty co. is the attraction.——ITEMS: The advertising agent of The Stowaway co. was attested for disorderly conduct Tuesday. He was decorating fences with tags. Manager C. A. Miller, of Kajanka, had a barn burned and his house badly damaged by fire Jan. 27. Elmer E. Vance, Harry Blaney, Will F. Dixon and others of The Limited Mail co. spent Sunday at their home here. The co. played to S. R. O. in Newark 3. Jefferson and Florence will appear at the Metropolitan 27 under the management of Miller Brothers. The bill will be decided by popular vote. Thus far The Rivals has a big lead.

SPRINGFIELD.—GRAND OPERA HOUSE: Rentz-Santley Burlesque co. Jan. 31 to big business. The Limited Mail played a return date 1 to S. R. O. This attraction opened the season here to the heaviest business done for several seasons.——BLACK'S OPERA HOUSE: Two Sisters were presented 4 to a large and delighted audience. Mr. Mahony is deserving of special notice for his clever work. Lewis Morrison's Faust 5, to a crowded house. This is Mr. Morrison's third visit here, where he is deservedly popular.

DAYTON.—THE GRAND: Lewis Morrison in Faust had the honor of drawing two of the largest audiences of the season Jan. 27, 28. The production is better than ever before. Mr. Morrison received several triple encores, something rare here.——THE PARK: Go Won-Go Mohawk opened a week's engagement 2 to large business. Hadji and Von Leer 9. Col. J. W. Vogel is here ahead of Primrose and West's Minstrels, who appear at the Grand 13. Joseph Michaels, of this city, joined the Lewis Morrison co. as electrician. The offices of Reist and Benedict, managers of the Ohio Circuit, are pronounced by traveling professionals the most comfortable and convenient in the West—on or about Feb. 15 Wood Patton, the handsome and popular treasurer of the Grand, will wed one of Dayton's most charming daughters. The honeymoon will be spent in Florida. Mr. Patton will have the best wishes of the entire population, for his friends here are legion—but, "for goodness sake, don't say I told you," as he wants to surprise us.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Water Queen Jan. 27, 28 to good business. They have canceled all dates up to Feb. 12, and will spend the interval in strengthening the co. Leonce and Leola and Slavin, Mary Williams and Eveline Bollock have already been engaged. Lewis Morrison in Faust to rainy night, but large business. The audience was enthusiastic, and we guarantee that when Mr. Morrison next plays here he will be greeted by S. R. O.——ITEM: J. M. Cooke, the genial gentleman in advance of Under the Gaslight, was here 31. Sends his regards to THE MIRROR.

TOLEDO.—WHEELER OPERA HOUSE: Jim the Penman to small houses Jan. 30, 31. The Clemenceau Case 3 to a good house. The co. is a good one. Clarence Handysides, William Haworth, Lillie E. Eldridge and Emma Bell could scarcely be improved upon. Miss Bell has wonderful facial expression.——NEW PEOPLE'S: The great Metropolis to the capacity of the house. The scenic effects made a great hit. Gray and Stephens' week 3-7.——ITEM: A funny thing occurred during the fourth act of The Clemenceau case. Emma Bell was alone on the stage, seated at a desk, writing a couple of letters. Stage letter writing is always greatly exaggerated as to rapidity, and Miss Bell's case was particularly so. She made two or three wild dashes with the pen, and a few flourishes of the elbow, when a smile rippled over the audience. A goat in the gallery, who was munching the rail, always on the alert for a chance for mischief at a matinée, and [illegible] what the matter was and [illegible] This brought down the house [illegible] before Miss Bell [illegible]

MANSFIELD.—MEMORIAL OPERA HOUSE: The Clemenceau Case with [illegible] to a large audience 1.——MILLER'S OPERA HOUSE: May Davenport's Burlesque co. 30 to a good-sized house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: James Reilly and a good co. presented The Broom-maker Jan. 29 to fair patronage. Lotus Glee Club, under the management of the popular school lecture course, to the capacity of the house 30.

POMEROY.—OPERA HOUSE: Reuben Glue Jan. 31 to a good house.

ELYRIA.—OPERA HOUSE: Heath's Peck's Bad Boy amused a fair audience 2.

PORTSMOUTH.—GRAND OPERA HOUSE: Hardie and Von Leer Jan. 28 in On the Frontier to good business. Good performance, with a band of Indians.——ITEM: The Gibeny, Gordon and Gibeny co. are here, and will commence an engagement as soon as they can get new wardrobe. Everything they had was lost in the Gallipolis Opera House fire Jan. 18.

CADIZ.—OPERA HOUSE: Professor Sherman's Dog and Goat Circus 3, and two matinees to fair houses. Soap Bubble co. 12.——ITEM: James Howard, father of John C. Howard, of Buffalo Bill's Wild West Show, died here last week.

PIQUA.—CONOVER'S OPERA HOUSE: Lillian Lewis and a fine co. presented Credit Lorraine 3 to fair business.

STEUBENVILLE.—CITY OPERA HOUSE: Professor Reynolds week ending Jan. 31 to light business. The Royal Edinburgh Concert co. to a small but pleased audience 1. The entertainment was enjoyable.

AKRON.—ACADEMY OF MUSIC: Daniel Boone to a large house Jan. 20. The Limited Mail, return engagement, 30 again turned hundreds of people away. The Clemenceau Case 31, fair house, composed mostly of the sterner sex. The Midnight Alarm pleased a fair house 3.——ITEMS: James Reilly, The Broom-maker, booked for 4, canceled on account of illness. The Limited Mail management report business first-class everywhere with them. Charles Mathews, formerly of this city, paid his friends a visit 2.

TIFFIN.—NOLL'S OPERA HOUSE: Uncle Hiram co. to a well-pleased audience 2.

RAVENNA.—REED'S OPERA HOUSE: A comb. called the Thomas Variety Burlesque co. gave a miserable performance Jan. 30. They disbanded the next day.

EAST LIVERPOOL.—BROWN'S OPERA HOUSE: Daniel Boone co. Jan. 27 to a good house. The Midnight Alarm 29 to a large and enthusiastic audience.

KENTON.—DICKSON GRAND OPERA HOUSE: Two Sisters Jan. 28 to a good house. Out in the Streets 30 to a fair and appreciative audience.

IRONTON.—MASONIC OPERA HOUSE: The J. P. Rutledge Dramatic co. opened 2 with Alone in London.

DENNISON.—KIPP'S OPERA HOUSE: Peck and Fursman's U. T. C. Jan. 31 to S. R. O. People turned away before eight o'clock.

WARREN.—NEW OPERA HOUSE: Lotus Glee Club Jan. 26 to a packed house. Daniel Boone 27 to a good house. Midnight Alarm 31 to a full house.

TROY.—OPERA HOUSE: The Petrie-Hamphin Concert co. Jan. 27 to a small but very appreciative audience.

URBANA.—BENNETT'S OPERA HOUSE: A fine audience greeted Lillian Lewis and her very strong co. in Credit Lorraine 3. W. A. Whitecar and Archibald Cowper shared the honors with the star.——ITEMS: George Paxton, of the Gondoliers Opera co., informs me that he will soon close with that co., and return back to New York. He is arranging to bring out in New York in the Spring his new piece, Through My Head First.

SALEM.—GRAND OPERA HOUSE: James Reilly in The Broom-maker Jan. 28. Ezra Kendall in A Pair of Kids 29, both to good business. Midnight Alarm 2.

GALLIPOLIS.—FIRE: As the town clock sounded the hour of 2 A. M., on Sunday, Feb. 2, the clang of the fire-bell aroused the citizens of Gallipolis from their peaceful slumbers. Your correspondent, on arriving upon the scene, found the blaze to be in the Betz Opera House, and in less than an hour after the discovery of the fire the entire building, consisting of the Opera House and two large grocery stores underneath, were a mass of ruin. The fire started in an oil room belonging to one of the grocery stores. The Gibney, Gordon and Gibney Comedy co., which had just closed a week's engagement, lost their entire wardrobe. Manager Gordon says the loss of the co. will reach $——. Miss Gibney, the leading lady, loses all but Stage Deportment. A subscription paper is at once circulated for the aid of the co., and a large sum secured, which will assist them materially to bridge over their loss. The local Lodge of Knights of Pythias gave them quite a sum of money, and did all they could to aid them, as three of the leading members of the co. are K. of P.'s. The burning of the Opera House leaves Gallipolis without any place of amusement, but there is already a rumor that a larger and better theatre will be erected as soon as the weather permits. The house was valued at $——, with an insurance of $——. Manager Earle, of the Opera House, places his loss at $——, with an insurance of $——.

OREGON.

PORTLAND.—THE MAROUAM GRAND OPERA HOUSE: The Emma Juch Opera co. Jan. 27-31 at advanced prices, in a repertoire embracing Lohengrin, Rigoletto, Tannhauser, Faust, The Flying Dutchman, Il Trovatore, and Carmen, to fair business during the engagement. Miss Juch's appearances, which were in Lohengrin, Tannhauser, The Flying Dutchman, and Carmen, always drew well-filled houses. All of the operas were finely staged and rendered. Georgine Von Januschowsky, Louise Meisinger, Franc Vetta, Otto Rathjens, Charles Hedmondt, Leo Stormont, Carlotta Macenda and E. N. Knight, shared the honors with the prima donna.——COURTNEY'S NEW THEATRE: J. B. Buckstone's Flowers of the Forest, 27-31 to good patronage. The work of Esther Lyons, Conchita, George Larsen, Val Love, and Louis Belmore, gave general satisfaction. Conchita was exceptionally clever in her songs and dances.——PARK THEATRE: The Boston Gaiety Opera co. 27-29, has had a very successful week, presenting La Mascotte and Erminie. Although the co. is not very strong, it has some very effective singers in Pauline Harvey, George H. Whitman, Herman Waldo Louis Morton.——COLE'S STANDARD THEATRE: Dougherty and Lesh, May Adams, Deshon Sisters, May Bosbell, Harry Maynard, and others have largely helped to swell the box-office receipts in this house during the current week. The Oriental burlesque co. was booked for the week, but stranded somewhere between here and Butte, Mont.——ITEM: C. J. M. Wood, of Chicago, architect of the Marquam, arrived 27. The Marquam begins its second year Feb. 3 with Naturalties, followed by Lotta, 10.

PENNSYLVANIA.

MEADVILLE.—ACADEMY OF MUSIC: A co. called the Gondoliers gave the opera of that name to a fair-sized but disappointed audience Jan. 31. The performance would have probably been more satisfactory to all concerned if it had been given without an orchestra, and after getting off after rendering the overture given to piano accompaniment. Ezra Kendall in A Pair of Kids to a large house 3.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: A Celebrated Case to a very fair performance to a fair audience Jan. 31. Vanessa Redding presented Marguerite, Americus Cousins, and Little Lord Fauntleroy 1, to only moderate business, for which I am unable to account. The Hustler 3. A Pair of Jacks, Clemenceau Case 4. The Broom Maker 6.——JOHNSTOWN THEATRE AND MUSEUM: Large business continues at this house. Harry Lee's enterprise deserves success, as he has more than fulfilled his promises to the public.——ITEM: Manager Adair has been requested several times by theatregoers here to get a good stage play to come here, but so far he has been unable to comply with their wishes.

WILLIAMSPORT.—ACADEMY OF MUSIC: Thomas E. Shea week of Jan. 27 to good business. The Old Homestead 28, 29, to the largest business of the season.

GIRARDVILLE.——

WARREN.——

GREENSBURG.——

ASHLAND.——

FAYETTE.—Fay Foster burlesque co. gave a very good performance to a large audience 2. Professor Lacardo's troupe 4.——ITEMS: Letta Meredith, formerly leading lady of the Mortimer Comedy co., and Florence Edwards, formerly of the Henry Burlesque co., joined the Fay Foster co. here. Both ladies are very handsome and do good work in their roles. Ramsa and Arno, Long and Sharp have been engaged and will join the Fay Foster co. at Washington, D. C., 9. John Marrow has been appointed stage manager of the Foster co. Manager Joseph Oppenheimer sends his regards to THE MIRROR.

ERIE.—PARK OPERA HOUSE: The Go-Won-Go Brothers Minstrels to a large audience 3; first-class performance.——ITEM: The Bennett & Moulton Opera co., which played here week of Jan. 20, did the largest business of any opera co. that has ever played in this city at popular prices. The S. R. O. sign was out every evening.

OIL CITY.—OPERA HOUSE: Bunch of Keys to a fair house Jan. 31. Leland T. Powers 3, large house. Mr. Powers cleverly impersonated thirteen characters from David Copperfield.——ITEMS: An effort is on foot to raise a lodge of Elks here. Mr. Pratt, of The Two Kids co., spent a couple of days here renewing old acquaintances. He was engaged in journalism here sixteen years ago.

BETHLEHEM.—OPERA HOUSE: The Charity Ball was presented 3 to a very large and appreciative audience. Charles Erin Verner in Shamus O'Brien 6 to big business.——ITEM: The wife of Manager Walters recently gave a banquet to the attaches of the Opera House.

MCKEESPORT.—WHITE'S OPERA HOUSE: Go-Won-Go Mohawk in The Indian Mail Carrier, Jan. 29-31 to a good house. Daniel Boone co. to a crowded house 3.

NEW CASTLE.—OPERA HOUSE: Ezra Kendall in A Pair of Kids to fair business Jan. 29. Hanlon's Fantasma to S. R. O. 30, 31.——James Reilly in The Broom Maker 2 to a fair-sized audience.——ITEM: Mamie Dallas has taken the place of Ethel Tucker in The Broom Maker co.

ALLENTOWN.—MUSIC HALL: Gus Heege in Yon Yonson to good business Jan. 31; performance excellent. Fay Foster's Gaiety co. had a large audience of men 1. One of the most delightful operatic spectacles ever presented here was Bluebeard Jr., which did a large business 3. The Charity Ball was presented 4 for above excellent co. to a well-filled house. Performance all that could be desired.

READING.—GRAND OPERA HOUSE: Reading Dramatic co. to a large house 1.——ACADEMY OF MUSIC: Charles A. Gardner in Fatherland to a large house 2.

CARBONDALE.—OPERA HOUSE: Beacon Lights to a fair-sized audience Jan. 30.

MAUCH CHUNK.—OPERA HOUSE: Charles E. Verner in Shamus O'Brien pleased a large audience 4.——ITEM: M. J. Murphy, who has been here last week ahead of Shamus O'Brien, is a hustler from Hustlerville.

PLYMOUTH.—OPERA HOUSE: George A. Hill's People's Theatre co. week of Jan. 27 to fair business.

YORK.—OPERA HOUSE: One of the Bravest Jan. 28 to a jammed house and most enthusiastic audience. Kellar 26 to a very large and fashionable audience. York's 400 had a theatre party that night. Grimes' Cellar Door 27-29 to the largest house of the season. Every seat sold four hours before opening. Charles A. Loder in Hilarity 31 to a small house. Bennett Comedy co. week of 2 in repertoire to good business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: McCarthy and Reynolds' co. presented Dear Irish Boy Jan. 30 to a good house. Hanlon's Fantasma drew packed houses 2, 3.——ITEM: It is reported on good authority that Louis Pack intends to rebuild his Mountain City Theatre this Summer. The Mountain City was destroyed by fire last Winter.

FRANKLIN.—OPERA HOUSE: Ezra Kendall in A Pair of Kids 3 drew a packed house; audience pleased.

WILKESBARRE.—MUSIC HALL: Bluebeard, Jr. to good business 31.

LANCASTER.—FULTON OPERA HOUSE: The Roberts-Sadler co. gave a fair performance of Faust to good business Jan. 31. The Clemenceau Case had a large male audience 2. Charles Erin Verner in Shamus O'Brien to very fair business 4.

SHENANDOAH CITY.—OPERA HOUSE: Dear Little Shamrock, with May Buckingham as Shamrock, played to a small house Jan. 31. The singing and specialties were the only redeeming features.——ITEM: John Wise, property man of the Opera House, has taken a similar position with a burlesque co. Andrew Kane replaces him at the Opera House. John Singly, of the Dear Little Shamrock co. is an old Mahanoy boy.

UNIONTOWN.—GRAND OPERA HOUSE: The Goddess appeared to poor houses in a repertoire of The Martyr, Our Bachelors, and Colonel Sellers Jan. 27-28. Go Won-Go Mohawk was presented to a large and pleased audience 31.

HARRISBURG.—GRAND OPERA HOUSE: A Soap Bubble Jan. 30 to fair business. The Dear Irish Boy to fairly good business 2. Hanlon's Fantasma 4, to excellent business.——ITEM: Manager Hanlon, of Superba, spoke in the most glowing terms of THE DRAMA OF MIRROR, and admired the courageous attitude taken by it on all occasions when the best interests of the drama are assailed.

HAZLETON.—BROAD STREET OPERA HOUSE: Louise Arnet in repertoire 2-4, good business.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: H. E. Dixey and co. opened 2 for a week in Adonis before a packed house. The week of 24 is divided between Yon Yonson and The Midnight Bell.——THE CASINO: Paul Kauvar is doing well here this week, but lighter pieces draw better here. After Dark 9-14.

PAWTUCKET.—MUSIC HALL: George Wilson's Minstrels Jan. 27, to fair business.——ITEM: Thompson Butler, a former resident here, and now with Wilson's Minstrels, join Henry E. Dixey in two weeks.

NEWPORT.—OPERA HOUSE: Mankind had a good house 27. Kajanka to large business 28.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE: Al. G. Field's Minstrels appeared 27, to good business.——ACADEMY OF MUSIC: Marie Greenwood's Opera co. presented Boccaccio, Girofle-Girofla and The Hermit 27-31 to good houses. Miss Greenwood is quite a favorite here and Tom Martin, her leading comedian, a Charleston boy, was warmly received.

CAMDEN.—OPERA HOUSE: New York Theatre co. opened a week's engagement with Mag and Master 27.

COLUMBIA.—OPERA HOUSE: The Greenwood Comic Opera co. in Boccaccio, Girofle-Girofla and well-played [illegible] Martin made a decided hit as Lamberto. Alberta Gallatin and Field's Minstrels 3.——ITEM: Alberta Gallatin will matinée.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE: The Hustler co. Jan. 27 to a top-heavy house. Rhea with an excellent co. 29 and matinée to Empress Josephine to packed houses. Complaint was made on account of the matinée performance being delayed until 3 o'clock without an apparent cause. The Stowaway to a large audience.——RICHARD'S OPERA HOUSE: Thomas W. Keene in Louis XI. to big business 3.

NASHVILLE.—THE VENDOME: Thomas Keene supported by an average [illegible] Jan. 27-31, presenting Richelieu, Louis XI., Merchant of Venice and Richard III. As Louis XI. Mr. Keene showed a [illegible] M. Keene received a [illegible]

presenting Quincy, to be followed by A Mountain Pink for a week. Miss Warren will be the house on the popular price plan, as she did for Grand last season. There was a good-sized audience on the opening night.

MEMPHIS.—THE LYCEUM: The Clemenceau Case was presented to a full house 2. Laura Biggar as Iza and Miss Denman as the Countess Dombrowski were well received. The Pierre Clemenceau of Mr. Wells was excellent, while the rest of the cast were good. MEMPHIS THEATRE: Primrose and West's Minstrels taxed the capacity of this house, and the audience were treated to an entertainment of rare merit. THE GRAND: Annie Pixley's engagement 29-31 was a successful one. She has as good a co. as formerly, but the friends of Mike Daly miss him in the part that he was so well known in—the Deacon. He has found a worthy successor, however, in William Bradshaw, who is well known as Lotta's leading man for many seasons.

CLARKSVILLE.—ELDER'S OPERA HOUSE: Thomas W. Keene in Louis XI. 2 to big business.

KNOXVILLE.—STAUB'S THEATRE: James O'Neill in The Dead Heart Jan. 29 to a packed house. Katie Emmett in The Waifs of New York to good business.

COLUMBIA.—GRAND OPERA HOUSE: Thomas W. Keene Jan. 31 in Richard III to a S. R. house. Good Mavo to fair business.

TEXAS.

FORT WORTH.—OPERA HOUSE: Frank Mayo presented Davy Crockett Jan. 29 to a small but select audience. Support above the average. Marie Wainwright, supported by one of the best cos. we have had this season, presented Twelfth Night and Honeymoon 28, 29 to full houses. The stage settings and scenery were fine. A Barrel of Money drew fairly well 30, 31, with Saturday matinee.

WACO.—GARLAND OPERA HOUSE: Marie Wainwright in The Honeymoon Jan. 27 to good business, despite the unpropitious weather. Frank Mayo in Davy Crockett 29 to a fair house. Mme. Janauschek 30, 31 in Mary Stuart and Macbeth to very good business. ITEMS: Fred Rock will rejoin Mme. Janauschek's co. at San Antonio 6.—T. W. Keene, as well as the Warde Bowers co., played to the best business in their recent engagements here of any other city in the State.

CORSICANA.—OPERA HOUSE: Frank Mayo in Davy Crockett Jan. 28; good house. Little Lord Fauntleroy 31; good business. Little Ada Fleming in the title role captured the audience.

GALVESTON.—TREMONT OPERA HOUSE: Robert M. Wade in Rip Van Winkle to light business Jan. 26, 27. The star's performance was capable, but the support is weak. Louis James 29-31 presented Othello, Julius Cæsar, Marble Heart and Virginius, and fared poorly in a pecuniary sense. Mr. James is an artist of superior ability, is supported by a good co., and merited liberal patronage.

SAN ANTONIO.—GRAND OPERA HOUSE: Louis James Jan. 25, 26 to light business. Jennie Calef presented Jim Bowie, or The Fall of the Alamo to fair houses at popular prices.

PARIS.—BABCOCK OPERA HOUSE: Fat Men's Club to light business Jan. 30. The small but appreciative audience was well-pleased.

SHERMAN.—OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling to a fair house Jan. 27. She is a very graceful dancer, and carries a good though small co. Stewart's Fat Men's Club to a well-pleased audience 31.

BRENHAM.—GRAND OPERA HOUSE: Little Lord Fauntleroy Jan. 27 to a large house. Rip Van Winkle was presented by Robert McWade 28 to a good house.

HILLSBORO.—OPERA HOUSE: Little Lord Fauntleroy co. Jan. 30 to moderate business; inclement weather.

UTAH.

OGDEN.—GRAND OPERA HOUSE: Private Secretary did a fair business Jan. 26, 27. Little Lord Fauntleroy to small houses 28, 29, but had a packed house at matinee. Sea King 2-4.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC: One of the Bravest Jan. 29, 31 and Saturday matinee to fair business. Alexander Salvini 2, 3 and matinee to good business and appreciative audiences. Katie Putnam 1 in Love Finds a Way 4.

ROANOKE.—OPERA HOUSE: Charles Loder's Hilarity Jan. 27, Pearl of Pekin 28, James O'Neill 30, and Guy Brothers Minstrels were the varied attractions week ending Jan. 31. Each played to large business, despite the fact that three of them encountered rain. Charles McCarthy 4 will evidently pack the house, although it is raining hard.

PETERSBURG.—ACADEMY OF MUSIC: Pearl of Pekin to a large audience Jan. 26.

LYNCHBURG.—OPERA HOUSE: Charles McCarthy presented One of the Bravest to a large and enthusiastic audience 2.

STAUNTON.—OPERA HOUSE: Rice and Dixey's Pearl of Pekin had a large house Jan. 30. Katie Putnam gave a very pleasing performance to a small house 31.

WASHINGTON.

TACOMA.—TACOMA THEATRE: George T. Ulmer's play The Volunteer 26, 27 to slim houses. Both play and co. failed to please.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Kiralfy's Water Queen Jan. 26, 27 to very light business. GRAND OPERA HOUSE: Daisy Boone co. 29, 30 to packed houses. ITEM: The Water Queen 26, is resting here this week and will reorganize. Mary Williams is to take the part of the Queen.

PARKERSBURG.—ACADEMY OF MUSIC: Georgia Colored Minstrels 2 to a large house. They give an original and clean performance, which would do credit to some of their white brethren.

WISCONSIN.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE: Briscoe's Battle of Gettysburg Jan. 27 to good business, matinee and evening. Frank I. Frayne 1, 2 in Kentucky Bill and S. Slocum to large and appreciative audiences.

MADISON.—FULLER OPERA HOUSE: Honest Hearts and Willing Hands drew a large house Jan. 28. Frank I. Frayne in Kentucky Bill 29 to a fair house. ITEM: Literary people, of whom there are many here, are greatly interested in the Shakespeare vs. Bacon controversy, and arrangements have been made for a discussion on the question between Ignatius Donnelly and Prof. Freeman, of the State University, during the early part of next month.

FOND DU LAC.—CRESCENT OPERA HOUSE: Frank I. Frayne in Kentucky Bill 2 to a fair house. ITEM: Several cos. have canceled date owing to increased railroad rates.

CANADA.

CHATHAM.—GRAND OPERA HOUSE: The Young [illegible] performance to S. R. Excellent business. [illegible] beginning [illegible] Watson [illegible] H. [illegible] Lessee.

ST. THOMAS.—OPERA HOUSE: Jim the Penman [illegible] house. ITEM: Manager A. L. Sutherland [illegible] Penman co., with its regards to THE M[illegible]

HAMILTON.—GRAND OPERA HOUSE: Lydia [illegible] who was billed for Jan. [illegible] failed to appear [illegible] said, to the illness of the star. [illegible] audiences witnessed M. B. Curtis in Sam'l of Posen [illegible] and matinee. THE PEOPLE'S FAMILY THEATRE: This house is now doing a very fair business with a clever variety co. ITEM: The fire [illegible] curtain at the grand was raised for the first time at the evening performance of Jan. 29. It represents a Roman bath scene with the figure of a woman standing in the [illegible]

holding in her hand a large water pitcher. At her feet a large white bird is bathing in a bronze basin.

HALIFAX.—ACADEMY OF MUSIC: The Flying Scud was presented week ending Jan. 31 to large audiences. The horse-race scene was realistic, four horses being on the stage. Mr. Lytell made a great success as Nat Gosling, as also did Mr. Meegan as Davis. The latter is a very clever young character actor. The co. will close their season here 4.—ITEMS: Manager E. S. Stone has gone to New York to engage new people who will appear in a complimentary benefit to Mr. Lytell 5.—William Redmund has written for dates for several weeks' season.—Gorman's Minstrels are expected later on in the season.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Providence, R. I., Feb. 7-14, Philadelphia, Pa., 16-21, Newark, N. J., 23-28.

A PARLOR MATCH: Vicksburg, Miss., Feb. 11, Memphis, Tenn., 12-14.

ALL THE COMFORTS OF HOME: San Francisco, Cal., Feb. 8-28.

A PAIR OF JACKS: Wilmington, Del., Feb. 11, Altoona, Pa., 12, Johnstown 13, Galion, O., 14, Toledo 18-21, Chicago, Ill., 23-28.

ALEXANDER SALVINI: Lynchburg, Va., Feb. 11, Staunton 12, Charlottesville 13.

ANNIE PIXLEY: Knoxville, Tenn., Feb. 11, Lynchburg, Va., 12, Wilmington, Del., 13, 14.

A TEXAS STEER: Louisville, Ky., Feb. 11, Indianapolis, Ind., 12-14.

ALBERTA GALLATIN: Charleston, S. C., Feb. 11, Sumter 12, 13, Savannah, Ga., 14, Americus 16, Columbus 17, Montgomery, Ala., 20, 21, Birmingham 24, 25.

ANNIE ABBOTT: San Jose, Cal., Feb. 11, 12, Fresno 13, 14, Los Angeles 16, 17, Ventura 18, 19, Santa Barbara 20, 21, Pasadena 23, Santa Ana 24.

A CRAZY LOT: Indiana, Pa., Feb. 11, Blairsville 12, Kittanning 13, Butler 14.

AN IRISHMAN'S LOVE: Buffalo, N. Y., Feb. 9-14, Montreal, P. Q., 16-21, Toronto, Ont., 23-28.

ADELAIDE MOORE: Fargo, North Dak., Feb. 12, Duluth, Minn., 13, 14, St. Paul 16-18, Minneapolis 19-21.

AN IRISH ARAB: N. Y. city Feb. 9-14, Wilkesbarre, Pa., 16, Allentown 17, 18, Reading 19-26.

ALVIN JOSLIN: San Antonio, Tex., Feb. 11, Austin 12, Brenham 13, Waco 14.

AIDEN BENEDICT: Greenville, Tex., Feb. 11, Dallas 12, Fort Worth 13, Dennison 14, Sherman 16, Honey Grove 17, Texarkana 18, Hot Springs, Ark., 20, Little Rock 21, Memphis, Tenn., 23-25, Springfield, Mo., 26, Fort Scott, Kans., 28.

AUNT JACK: New Orleans, La., Feb. 8-14, Nashville, Tenn., 16, 17, Clarksville 18, Memphis 19-21.

BLUEBEARD, JR.: Wilmington, Del., Feb. 16-18, Bethlehem, Pa., 19, Trenton, N. J., 20, 21.

BALDWIN COMEDY: Rome, N. Y., Feb. 9-14, Auburn 16-21.

A BARREL OF MONEY: Austin, Tex., Feb. 11, San Antonio 12, 13, El Paso 16, Tucson, Ariz., 18, Phoenix 19, San Bernardino, Cal., 21, Los Angeles 23-26, Stockton 28.

A STRAIGHT TIP: New York city, Jan. 26-March 7.

A TRIP TO CHINATOWN: Boston, Mass., Feb. 9-21.

A FAIR REBEL: Bridgeport, Conn., Feb. 11, 12, New Haven 13, 14, Meriden 16, Waterbury 17, Birmingham 18, Newport, R. I., 19, Lynn, Mass., 23-25.

BOOTH-BARRETT: N. Y. city Jan. 5-Feb. 28.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BARRETT-LIVINGSTONE: Houston, Tex., Jan. 19—indefinite.

BLACKTHORN: Indianapolis, Ind., Feb. 9-14, Hamilton, O., 16, Springfield 17, Marion 18, Kent 19, Youngstown 20, 21, Warren 23, New Castle, Pa., 24, 25, Warren 26, 27, Corry 28.

BISHOP COMEDY: Corning, N. Y., Feb. 9-14, Cortland 16-21.

BUNCH OF KEYS (Bothner's): Tiffin, O., Feb. 11, Kenton 12, Bowling Green 13, Findlay 14, Dayton 16-21, Soldiers' Home 23, Xenia 24, Greenville 25.

BELLE STEVENSON: Port Hope, Can., Feb. 9-14.

BLUE AND GRAY: Chicago, Ill., Feb. 8-15, Joliet 16, Kankakee 17, Champaign 18, Danville 19.

BENNETT COMEDY: Hanover, Pa., Feb. 9-14, Carlisle 16-21.

BOTTOM OF THE SEA: Chicago, Ill., Feb. 15-21.

BEACON LIGHTS: N. Y. city Feb. 9-14, Boston, Mass., 16-21.

COLD DAY: Tecumseh, Neb., Feb. 11, St. Joseph, Mo., 12, Topeka, Kans., 13, Olathe 14.

COUNTY FAIR: Toronto, Ont., Feb. 9-14, Montreal, P. Q., 16-21.

CLEMENCEAU CASE (Sybil Johnstone): Salt Lake City, Utah, Feb. 10-12, Reno, Nev., 14, Virginia City, 24 Sacramento, Cal., 16, 17, Los Angeles 18-21, San Francisco March 7.

CLEMENCEAU CASE (Laura Biggar): St. Augustine, Fla., Feb. 11, Columbus, Ga., 12, Macon 14, Birmingham, Ala., 16, 17, Montgomery 18, Pensacola, Fla., 19, Mobile, Ala., 20, 21, New Orleans, La., 22-28.

CLEMENCEAU CASE (Emma Bell): Brooklyn, E. D., Feb. 16-21.

CITY DIRECTORY: Boston, Mass., Feb. 2-14, Philadelphia, Pa., 16-21.

CUTLER COMEDY: Beaver Crossing, Neb., Feb. 11, Geneva 12-14.

CRYSTAL SLIPPER: Pittsburg, Pa., Feb. 9-15, Philadelphia, 16-21.

COUNTY FAIR (Jefferson's): Baltimore, Md., Feb. 9-14.

CASEY'S TROUBLES: Clarksville, Tenn., Feb. 11, Hopkinsville, Ky., 12, Paducah, 13, Carmi, Ill., 14, Belleville, 17, Alton, 17, Springfield, Mo., 18, Pierce City, 19.

CARRIE ANDERSON: Richmond," Mo., Feb. 9-14, Lexington, 16-21, Carlton 23-28.

CLARA MORRIS: Chicago, Ill., Feb. 9-14.

CANUCK: Houston, Tex., Feb. 11, Galveston 12, 13, New Orleans, La., 16-21.

C. E. VERNER: Wilmington, Del., Feb. 12-14, Washington, D. C., 16-21.

CORA TANNER: Des Moines, Feb. 11, Omaha, Neb., 12-14, Sioux City, Ia., 16, Lincoln, Neb., 17, St. Joseph, Mo., 18, 19, Atchison, Kans., 20, Topeka 23, Kansas City, Mo., 22-28.

CHICAGO COMEDY (Anderson's): Washington, Ind., Feb. 9-14.

CHAS. T. ELLIS: Brooklyn, E. D., Feb. 9-14.

C. A. GARDNER: Binghamton, N. Y., Feb. 11, Ithaca 12, Elmira 13, Hornellsville 14, Buffalo 16-21.

COUNTY FAIR (Neil Burgess): New York city, Sept. 6—indefinite.

DEVIL'S MINE: Memphis, Tenn., Feb. 9-14, Wilmington, O., 16, Lancaster 17, Parkersburg, W. Va., 18, Wheeling 19, Johnstown, Pa., 20, Harrisburg 21.

DANIEL BOONE: Tyrone, Pa., Feb. 11, Bellefonte 12, Lockhaven 13, Williamsport 14, Shamokin 16, Mahanoy City 17, Pottsville 18, Hazleton 19, Freeland 20, Nanticoke 21, Scranton 23, Wilkesbarre 24, Bethlehem 25.

DARK SECRET: Philadelphia, Pa., Feb. 9-14, Scranton 15-18, Wilkesbarre 19-21, Cleveland, O., 23-28.

DEAR IRISH BOY: Portsmouth, O., Feb. 11, Ironton 12, Parkersburgh, W. Va., 13, Marietta, O., 14, Wooster 16, Steubenville 17, Christiansville 18, Bellaire 19, Wheeling, W. Va., 20, 21.

DR. BILL: Philadelphia, Pa., Feb. 2-14.

DOWLING-HASSON: Chicago, Ill., Feb. 8-21, Grand Rapids, Mich., 23-28.

DEAR LITTLE SHAMROCK: Worcester, Mass., Feb. 9-14.

DANIEL SULLY: St. Paul, Minn., Feb. 11, Minneapolis 12-14, Des Moines, Ia., 16-21.

EMMA WELLS: Barrie, Can., Feb. 9-14.

EDWIN STUART: Atchison, Kans., Feb. 9-14.

E. H. SOTHERN: Grand Rapids, Mich., Feb. 11, Fort Wayne, Ind., 12.

EVANGELINE: Dennison, Tex., Feb. 11, Sherman 12, Texarkana 13, Hot Springs, Ark., 14, Little Rock 15-17, Pine Bluff 18, Memphis, Tenn., 19-21.

EZRA KENDALL: Union City, Pa., Feb. 11, Jamestown, N. Y., 12, Niagara Falls 13, Lockport 14, Canandaigua 15, Auburn 16, Ithaca 21.

EFFIE ELLSLER: Youngstown, O., Feb. 11, Elyria 12, Norwalk 13, Sandusky 14.

EAGLES NEST: St. Joseph, Mo., Feb. 8-14.

FAST MAIL: Lafayette, Ind., Feb. 11, Greencastle 12, Terre Haute 13, Mt. Vernon 14, Vincennes 16, Decatur 17.

FRANK I. FRAYNE: Chicago, Ill., Feb. 8-14, Cleveland, O., 16-21.

FORTUNE'S FOUNDLING: Searsport, Me., Feb. 9-14.

FERGUSON AND MACK: Columbus, O., Feb. 11, Mansfield 12, Akron 13, Canton 14, Warren 16, Ravenna 17, Youngstown 18, Steubenville 19, Zanesville 20, Springfield 21.

FRANK DANIELS: Cleveland, O., Feb. 9-14, Cincinnati 16-21, Columbus 23-28.

FAT MEN'S CLUB: Galveston, Tex., Feb. 11, 12, Houston 13, 14.

FIREMAN'S CHARD: Chicago, Ill., Feb. 8-14.

FRANCES A. REDDING: Washington, Pa., Feb. 9-14, Tiffin, O., 16, Mansfield 17.

FRANK LINDON: Lake City, La., Feb. 11.

FRANK MAYO: Beaumont, Tex., Feb. 11, Orange 12, Lake Charles, La., 13, New Iberia 14, New Orleans 15-21.

FANNY DAVENPORT: Brooklyn, N. Y., Feb. 9-14.

FRANK S. DAVIDSON: Pittsburg, Pa., Feb. 9-14.

FANTASMA (Hanlon): Hoboken, N. J., Feb. 11, Paterson 12-14, Trenton 16, 17, Reading, Pa., 18, 19, Shamokin 20, 21.

FITZGERALD AND LEWIS COMEDY: Craig, Mo., Feb. 9-14, Ottumwa, Ia., 16-21, Des Moines 23-28.

GEO. C. STALEY (A Royal Pass): Indianapolis, Ind., Feb. 11, Kalamazoo, Mich., 14.

GO-WON-GO MOHAWK: Troy, O., Feb. 11, Columbus 12-14, Springfield 16, 17.

GEORGIE HAMLIN: Clarksville, Ark., Feb. 12, Arkadelphia 12, Collins 13, Little Rock 14.

GRISMER-DAVIES: San Francisco, Cal., Jan. 19-Feb. 14.

G. G. G. COMEDY: Portsmouth, O., Feb. 9-14, Jackson 16-21.

GAIETY THEATRE: Villisca, Ia., Feb. 9-14.

GRIMES' CELLAR DOOR: N. Y. city Feb. 9-14, Philadelphia, Pa., 16-21.

GUILTY WITHOUT CRIME: Philadelphia, Pa., Feb. 9-14.

GRAY-STEPHENS: Cleveland, O., Feb. 9-14.

GREAT METROPOLIS (Brady and Welty's): Detroit, Mich., Feb. 9-14, Bay City 16, East Saginaw 17, 18, Muskegon 19, Grand Rapids 20-21.

HELD BY THE ENEMY: Milwaukee, Wis., Feb. 8-14.

HENRY CHANFRAU: Thomaston, Conn., Feb. 11, Yonkers, N. Y., 12, Flemington, N. J., 13, Red Bank 16, Asbury Park 17, Long Branch 18, Plainfield 19, Millville 20, Bridgeton 21.

HOLDEN COMEDY: Champaign, Ill., Feb. 9-14, Sterling 16-21, Clinton, Ia., 23-28.

HONEST HEARTS AND WILLING HANDS: Paterson, N. J., Feb. 9-14.

HARDIE-VON LEER: Dayton, O., Feb. 9-11, Richmond, Ind., 12, Hamilton, O., 13, Frankfort, Ky., 14, Louisville 16-21, Indianapolis, Ind., 23-28.

HE, SHE, HIM, HER Kansas City, Mo., Feb. 8-14, Lexington 16, Warrensburg 17, Sedalia 18, Boonville 19, Jefferson City 20, Columbia 21, Louisiana 23, Hannibal 24, Fort Madison 25, Keokuk, Ia., 26, Rushfield, Ill., 27, Springfield 28.

HILARITY (Charles A. Loder): Washington, D. C., Feb. 9-14, Philadelphia, Pa., 16-21.

H. E. DIXEY: Boston, Mass., 9-21.

HATTIE HARVEY: Memphis, Tenn., Feb. 11, Columbus, Ga., 12, Birmingham, Ala., 13, 14, Vicksburg, Miss., 16.

HANDS ACROSS THE SEA: Decatur, Ill., Feb. 11, 12, Springfield 13, 14.

HETTIE BERNARD-CHASE: Fort Smith, Ark., Feb. 11, Van Buren 12, Fayetteville 13, Eureka Springs 14, Springfield, Mo., 16, Joplin 17.

HELD BY THE ENEMY: Tarentum, Pa., Feb. 11, Kittanning 12, Butler 13, Franklin 14, Oil City 16, Bath 17.

HENSHAW AND TEN BROECK: Hannibal, Mo., Feb. 11, Keokuk, Ia., 12, Burlington 13, Ottumwa 14, Oskaloosa 16, Des Moines 17, Marshalltown 18, Cedar Rapids 19, Waterloo 20, Dubuque 21, Des Moines 23, Oskaloosa 24, Marshalltown 25, Waterloo 26, Cedar Rapids 27, Dubuque 28.

INSIDE JOB: Cincinnati, O., Feb. 9-14.

IRISH LUCK: Canandaigua, N. Y., Feb 11, Penn Yan 12, Elmira 13, 14, Syracuse 16-18.

IVY LEAF: Hot Springs, Ark., Feb. 11, Pine Bluff 12, Helena 13.

INSHAVOGUE: Olean, N. Y., Feb. 11, Salamanca 12.

JOHN DILLON: Marinette, Wis., Feb. 11, Green Bay 12, Kankonu 13, Fond du Lac 14, Oshkosh 16, Appleton 17, Ashland 18, Duluth, Minn., 20, 21.

JUSTIN ADAMS: Waterbury, Conn., Feb. 9-14.

JOSEPHINE CAMERON: Ballston Spa, N. Y., Feb. 12.

JAMES O'NEILL: Pittsburg, Pa., Feb. 9-14, Cincinnati, O., 16-21, St. Louis, Mo., 22-28.

JESSIE DAW: Memphis, Tenn., Feb. 9-11, Columbus, Ga., 12, Birmingham, Ala., 13, 14.

JARBEAU COMEDY: Chicago, Ill., Feb. 8-14.

JOHN A. STEVENS: Chicago, Ill., Feb. 2-21.

JEFFERSON-FLORENCE: Kansas City, Mo., Feb. 9-11, Topeka, Kas., 12, Wichita 13, St. Joseph, Mo., 14, Memphis, Tenn., 16, 17, Nashville 18, Chattanooga 19, Atlanta, Ga., 20, 21, Louisville, Ky., 23, 24, Columbus, O., 25, Toledo 26, Detroit, Mich., 27, 28.

JOSEPH MURPHY: St. Louis, Mo., Feb. 8-14.

JANAUSCHEK: Jefferson, Tex., Feb. 14, Shreveport, La., 16, 17, Tuscaloosa, Ala., 20, Gadsden 21.

JIM THE PENMAN: Toronto, Ont., Feb. 9-14, Cleveland, O., 16-21, Syracuse, N. Y., 23-25, Utica 26.

J. H. WALLICK: Utica, N. Y., Feb. 11.

KATIE PUTNAM: Charlotte, N. C., Feb. 11, Newberry, S. C., 12, Columbia 13, Augusta, Ga., 14, Charleston, S. C., 16, Savannah, Ga., 17, 18, Brunswick 19, Jacksonville, Fla., 20.

KATE CLAYTON: N. Y. city Feb. 2-14.

KATIE EMMETT: Selma, Ala., Feb. 11, Pensacola, Fla., 12, Mobile, Ala., 13, 14, New Orleans, La., 15-21, Galveston, Tex., 23, 24, Houston 25.

KINDERGARDEN (Howell and Gerbert): Watertown, N. Y., Feb. 11, Geneva 12, Penn Yan 13, Elmira 14, Corning 16, Hornellsville 17, Wellsville 18, Olean 19, Bradford, Pa., 20, Erie 21, Jamestown, N. Y., 23.

KAIANKA: Utica, N. Y., Feb. 12.

LIZZIE EVANS: Cohoes, N. Y., Feb. 11, Troy 12-14, Rochester 16-21.

LOTTA: Oakland, Cal., Feb. 11, Stockton 12, Sacramento 13, 14, Portland, Ore., 16-21, Seattle, Wash., 23-25, Tacoma 26-28.

LITTLE LORD FAUNTLEROY (1): Leadville, Col., Feb. 10, 11, Pueblo 12, 13, Colorado Springs 14.

LITTLE LORD FAUNTLEROY: Paris, Tex., Feb. 11, Texarkana 12, Hot Springs, Ark., 13, Little Rock 14, Pine Bluff 16, Greenville, Miss., 17, Helena, Ark., 18.

LOST IN NEW YORK: Pittsburg, Pa., Feb. 9-13, Cincinnati, O., 16-21, New York city 23-28.

LOUISE HAMILTON: Waterville, Me., Feb. 12-14, Skowhegan 16-18.

LIMITED MAIL: Logansport, Ind., Feb. 11, Danville, Ill., 12, Bloomington 13, St. Louis, Mo., 16-21, Louisville, Ky., 23-25, Indianapolis, Ind., 26-28.

LOUIS JAMES: New Orleans, La., Feb. 8-14, Pensacola, Fla., 16, Thomasville, Ga., 17, Jacksonville, Fla., 18, 19, Savannah, Ga., 20, Charleston, S. C., 21, Augusta, Ga., 23, Athens 24, Atlanta 25, 26, Columbus 27.

LOUISE ARNOT: Shamokin, Pa., Feb. 9-14, Shenandoah 16-18, Norristown 23-28.

LEWIS MORRISON: Louisville, Ky., Feb. 9-11, Nashville, Tenn., 12-14.

LILLIAN LEWIS: Chillicothe, O., Feb. 12, Portsmouth 13.

LYDIA THOMPSON: N. Y. city Feb. 2-14.

LYTELL AND STONE: St. Johns, N. B., Feb. 9-14.

LIGHTS AND SHADOWS: Baltimore, Md., Feb. 9-14.

MY JACK (Walter Sanford's): Detroit, Mich., Feb. 9-14.

MARGARET MATHER: Chicago, Ill., Feb. 9-21.

MAY HENDERSON: Kent, O., Feb. 9-14.

MONEY MAD: Cleveland, O., Feb. 9-14, Detroit, Mich., 16-21, Cincinnati, O., 23-28.

MACLEAN-PRESCOTT: Brooklyn, N. Y., Feb. 9-14, New York city 16-21, Troy 23-25, Cohoes 26, Kingston 27, Newburg 28.

MORA WILLIAMS: Auburn, N. Y., Feb. 9-14.

MIDNIGHT BELL: Providence, R. I., Feb. 12-14.

MARIE WAINWRIGHT: Denver, Col., Feb. 9-14, Pueblo 16, Salt Lake City, Utah, 18, 19, San Francisco, Cal., 23-March 7.

MCGINTY'S TROUBLES: Stillwater, Minn., Feb. 11, Red Wing 12.

MAN ABOUT TOWN: Buffalo, N. Y., Feb. 11, Detroit, Mich., 12-14, Toronto, Ont., 16-21.

MR. POTTER OF TEXAS: New York city Feb. 2—indefinite.

MORTIMER COMEDY: Des Moines, Ia., Feb. 14.

MABEL SIERLING: Kinmundy, Ill., Feb. 12, Odin 13, Centralia 14.

MAY LOUISE AGAN: Grafton, N. Dak., Feb. 9-14, St. Thomas 16-18, Pembina 19-21, Winnipeg, Man., 23-28.

MAY BRETTONNE: Moline, Ill., Feb. 9-14.

MASTER AND MAN Brooklyn, N. Y., Feb. 9-14.

MAUDE GRANGER: Norfolk, Va., Feb. 16, 17, Richmond 19-21, Philadelphia, Pa., 23-28.

MR. AND MRS. KENDAL: Boston, Mass., Feb. 9-March 5.

MODEL COMEDY: Huntington, W. Va., Feb. 9-14, Charleston 16-21.

MILTON NOBLES: Norwalk, Conn., Jan. 31, Orange [illegible] wich, 12, Elizabeth, N. J., 13, Trenton, 14, Baltimore, Md., 16-21.

MCKENNA'S FLIRTATION (Barry and Fay): Manchester, N. H., 11, Nashua 12, Worcester, Mass., 13, 14, Providence, R. I., 16-18, Milford, Mass., 19, Bridgeport, Conn., 21.

MRS. LESLIE CARTER: Chicago, Ill., Feb. 9-21.

MR. BARNES OF NEW YORK (Frank W. Sanger): Newark, N. J., Feb. 9-14, Jersey City 16-21, Pittsburg, Pa., 23-28.

MINNIE PALMER: New York city, Feb. 9-14.

MAGGIE MITCHELL: Omaha, Neb., Feb. 9-11, Council Bluffs, Ia., 12, Lincoln, Neb., 13, 14.

M. B. CURTIS: Jersey City, N. J., Feb. 9-14.

MY AUNT BRIDGET: N. Y. city, Feb. 9-14, Brooklyn, E. D., 16-21, Philadelphia, Pa., 23-28.

MAUDE OSWALD: Centralia, Ill., Feb. 11.

MR. E.: Cincinnati, O., Feb. 9-14.

MASKED: Salem, Mass., Feb. 11, Lynn 12, 14, Amesbury, 16, Manchester, N. H., 17, Concord 18, Portland, Me., 19-21.

NAT C. GOODWIN: N. Y. city Jan. 26-March 21.

NEW YORK THEATRE (C. B. Hunt's): Darlington, S. C., Feb. 9-11, Charlotte, N. C., 16-21.

NATURAL GAS: Seattle, Wash., Feb. 9-11, Tacoma 12-14, Helena, Mont., 16-18, Butte 19-21, Minneapolis, Minn., 23-25, St. Paul 26-28.

NOSS MUSICAL COMEDY: Bartow, Fla., Feb. 11, Tampa 12, Key West 13, 14, Tampa 16, Orlando 17, Leesburg 18, Ocala 19, St. Augustine 20, Waycross, Ga., 21, Brunswick 23, Savannah 24, 25, Charleston, S. C., 26-28.

NEGRO FOLO: Metropolis, Ill., Feb. 9-14.

N. Y. COMEDY (Terrill's): Huntington, Ind., Feb. 9-14, Marion 16-21, Decatur 23-28.

N. S. WOOD: Cincinnati, O., Feb. 9-14, Pittsburg, Pa., 16-21, Toledo, O., 23-28.

NELLIE MCHENRY: Newark, N. J., Feb 9-14.

NERO: Philadelphia, Pa., Feb 9-14.

ONE OF THE FINEST: Rochester, N. Y., Feb. 11-14.

ONE OF THE BRAVEST: Charleston, S. C., Feb. 11-14.

OLIVER W. WREN: Sheepsburg, Md., Feb 11, Charleston, W. Va., 12, Laurel, Md., 13, Havre de Grace 14, Port Deposit 16, Rising Sun 17, West Grove, Pa., 18, Kennet Square 19, Media 20, Morton 21, Wayne 23, Downingtown 24, Parksburgh 25, Christiana 26, Paradise 27, Ephrata 28.

OLD JED PROUTY: Paterson, N. J., Feb. 11, Hoboken 12-14, Newark 16-21, Birmingham, Conn., 23, Meriden 24, Wallingford 25, So. Norwalk 26, Danbury 27, Bridgeport 28.

OLE OLSON: Salt Lake City, Utah, Feb. 11, Ogden 12, 13.

OLIVER BYRON: St. Louis, Mo., Feb. 8-14.

OLD HOMESTEAD: Albany, N. Y., Feb. 9-14, Rochester 16-21.

OUR GERMAN WARD: Punxsutawney, Pa., Feb. 11.

ONLY A FARMER'S DAUGHTER: Philadelphia, Pa., Feb. 9-14.

OLD HOMESTEAD (Denman Thompson): New York city, Jan. 26—indefinite.

OUT OF SIGHT: Chicago, Ill., Feb. 15-21.

PEARL MELVILLE: Macon, Ga., Feb. 9-14.

PRIVATE SECRETARY: Denver, Col., Feb. 9-14, Omaha, Neb., 16-18.

PAYMASTER: Bowling Green, O., Feb. 11, Chattanooga, Tenn., 12, Rome, Ga., 13, Atlanta 18, 19.

PATTI ROSA: Sacramento, Cal., Feb. 11, San Jose 12, Ogden, Utah, 13, 14, Salt Lake City 15, 17, Aspen, Col., 18, Leadville 19, Pueblo 20, Colorado Springs 21, Denver 23-28.

PRINCE AND PAUPER (Daniel Frohman's): Harlem, N. Y., Feb. 9-14.

P. F. BAKER: New York city Feb. 9-14, Paterson, N. J., 16-18, Hoboken 19-21, Brooklyn, N. Y., 23-28.

PECK'S BAD BOY (Heath's): Rochester, N. Y., Feb. 9-14, Penn Yan 16, Auburn 17, Ithaca 18, Cortland 19, Middletown 20, Port Jervis 21.

PEOPLE'S THEATRE (G. A. Hill's): Waverly, N. Y., Feb. 9-14, Homer 16-21.

PAT ROONEY: Parsons, Kans., Feb. 11, Wichita 12, Emporia 13, Lawrence 14, Kansas City, Mo., 16-21.

RIP VAN WINKLE (Fitzpatrick's): Lowell, Mass., Feb. 11, Salem 12, Lawrence 13.

ROBYNS AND HUGHES-THEATRE: Alton, Ill., Feb. 9-14, Litchfield 16-21.

ROBERT DOWNING: Shreveport, La., Feb. 11, Marshall, Tex., 12, Tyler 13, Corsicana 14, Waco 15, 17, Fort Worth 18, Dallas 19, 20, Sherman 21, Dennison 23, Texarkana 24, Shreveport, La., 25, Vicksburg, Miss., 26, Birmingham, Ala., 27, 28.

RHEA: Cleveland, O., Feb. 11, Canton 12, Wheeling, W. Va., 13, Janesville, O., 14, Columbus 15-18.

RUNAWAY WIFE: Terre Haute, Ind., Feb. 11, Vincennes 12, Evansville 13, 14, Jeffersonville 16, New Albany 17, Louisville, Ky., 18-21.

R. H. BAIRD: Glens Falls, N. Y., Feb. 9-14.

RICHARD MANSFIELD: Washington, D. C., Feb. 9-14.

ROSE COGHLAN: Worcester, Mass., Feb. 11, Springfield 12, Hartford, Conn., 13, 14, Newark, N. J., 16-21.

ROSINA VOKES: Washington, D. C., Feb. 23-28.

ROLAND REED: Augusta, Ga., Feb. 11, Atlanta 12, 13, Knoxville, Tenn., 16, Chattanooga 17, Birmingham, Ala., 18, 19, Anniston 20, 21.

REUBEN GLUE: Columbus, O., Feb. 9-12, Dayton 13, 14.

ROBERT MANTELL: Buffalo, N. Y., Feb. 12-14.

ROBERTS-SADLER: Clinton, Mass., Feb. 11, Athol 12, Lawrence 13, Marlboro 14, Portland, Me., 16, Beverly, Mass., 17, Worcester 18, Newburyport 19, Amesbury 20, Portsmouth, N. H., 21.

ROYCE-LANSING MUSICAL COMEDY: Newton, Kans., Feb. 11, Emporia 12, Osage City 13, Lawrence 14, Ottawa 16, Fort Scott 18, Parsons 19, Webb City, Mo., 20, Carthage 21, Lamar 23, Springfield 24, Pierce City 25, Fayetteville, Ark., 26, Van Buren 27, Fort Smith 28.

SI PERKINS AND COUNTRY COUSIN (Frank Jones): Knoxville, Ia., Feb. 11, Des Moines 12, Cedar Rapids 14.

STRUCK GAS: Elmira, N. Y., Feb. 11, Hornellsville 12, Olean 13, Jamestown 14, Oil City, Pa., 16.

SOAP BUBBLE: Cairo, O., Feb. 12.

SHENANDOAH (No. 2): Cedar Rapids, Ia., Feb. 11, Mendota 14, Amboy 16, Dixon 17, Sterling 18, Rockford 19, Moline 20, Rock Island 21.

SUPERBA (Hanlon's): Cincinnati, O., Feb. 9-14.

STANDARD THEATRE (D. J. Ramage's): Alliance, O., Feb. 9-14, Canton 16-21, Massillon 23-28.

SHENANDOAH (No. 1): Detroit, Mich., Feb. 9-14.

SHRILL ALARM: Baltimore, Md., Feb. 9-14, N. Y. City 16-21, Brooklyn, N. Y., 23-28.

SPIDER AND FLY: Madison, Wis., Feb. 11, Dubuque, Ia., 12, La Crosse, Wis., 13, Winona, Minn., 14,

THE BURGLAR: Chicago, Ill., Feb. 8-14, Zanesville, O., 16, Wheeling, W. Va., 17, McKeesport, Pa., 18, Connellsville 19, Cumberland, Md., 20, Hagerstown 21, Wilmington, Del., 23, 24, Scranton, Pa., 25, Easton 26.

TWELVE TEMPTATIONS: Boston, Mass., Feb. 9-14.

UNCLE TOM'S CABIN (Sutton): Kalamazoo, Mich., Feb. 14.

UNCLE TOM'S CABIN (Peck and Fursman): Chicago, Ill., Feb. 9-14, Des Moines, Ia., 17, Booneville 18, Oskaloosa 19.

UNCLE TOM'S CABIN (Stetson): Troy, O., Feb. 11, Hamilton 12, Dayton 14.

UNCLE TOM'S CABIN (Webber): New Haven, Conn., Feb. 12-14.

UNDER THE GASLIGHT: Fort Wayne, Ind., Feb. 13.

ULLIE AKERSTROM: Newburyport, Mass., Feb. 11, Haverhill 12-14, New Bedford 16-18, Brockton 19-21, Portsmouth, N. H., 23-25, Concord 26-28.

U AND I: Dubuque, Ia., Feb. 22, Davenport 23, Peoria, Ill., 24, Chicago 25-28.

U. S. MAIL: Baltimore, Md., Feb. 9-14.

UNCLE HIRAM: Ashland, O., Feb. 11, Wooster 12, Canton 13, Kenton 25, Massillon 26, Leetonia 27, Salem 28, Beaver Falls, Pa., 23, East Liverpool, O., 24, Steubenville 25.

WILLIAM REDMUND: Hartford, Conn., Feb. 11, New Britain 12, Birmingham 14, Willimantic 16, New London 17, New Haven 18.

WARDE-ROWERS: Aspen, Col., Feb. 11, Salt Lake City, Utah, 12-14, Ogden 16, 17, Sacramento, Cal., 19-21.

WATER QUEEN (Kiralfy's): St. Joseph, Mo., Feb. 12, Topeka, Kans., 13, 14, Colorado Springs, Col., 17, Pueblo 17, Salida 18, Leadville 19, Aspen 20, Provo 21, Salt Lake City, Utah, 23-25.

WAITE COMEDY: Allentown, Pa., Feb. 9-14.

W. H. CRANE: Baltimore, Md., Feb. 9-14, Washington, D. C., 16-21.

W. J. SCANLAN: Washington, D. C., Feb. 9-14, Baltimore, Md., 16-24.

YON YONSON: Providence, R. I., Feb. 11, New Haven, Conn., 12, Philadelphia, Pa., 16-21.

ZEPHIE TILBURY: Laconia, N. H., Feb. 12-14, Nashua 16-21, Fall River, Mass., 23-28.

ZOZO: Grand Rapids, Mich., Feb. 9-14, Detroit 16-21, Flint 23, Bay City 24, 25.

OPERA AND CONCERT.

AGNES HUNTINGTON: Chicago, Ill., Feb. 9-21, St. Louis, Mo., 23-28.

ARONSON OPERA: St. Louis, Mo., Feb. 9-14.

BAKER'S OPERA (B): Bradford, Pa., Feb. 9-14, Elmira, N. Y., 16-21.

BOSTONIANS: Milwaukee, Wis., Feb. 11, Racine 12, Janesville 13, Rockford 14.

CORINNE: San Francisco, Cal., Feb. 8-21, Oakland 23, 24, San Jose 25, Stockton 26, Sacramento 27, 28.

CONRIED OPERA: Burlington, Ia., Feb. 11, Peoria, Ill., 12, Logansport, Ind., 13, Richmond 14, Cincinnati, O., 15-21.

HESS OPERA: San Francisco, Cal., Nov. 12—indefinite.

HEYWOOD CONCERT: Loveland, Col., Feb. 11, Fort Collins 12, Cheyenne, Wyo., 13, Greeley, Col. 14.

BAKER'S OPERA (A): Waterbury, Conn. Feb. 9-14.

CORSAIR: Memphis, Tenn., Feb. 11.

GRAU OPERA: St. Catharines, Ont., Feb. 11, Hamilton 13, 14.

GILBERT OPERA: Shawnee, O., Feb. 13, 12, New Straitsville 13, 14, Logan 16, 17, Jackson 23, 24.

GRUBER FAMILY CONCERT: Lynchburg, Va., Feb. 9-14.

JUCH OPERA: Port Townsend, Wash., Feb. 11, Tacoma 12-14, Olympia 16-18, Spokane Falls 19-20, Missoula, Mont., 21, Helena 23-25, Butte City 26-28.

LITTLE TYCOON: Kansas City, Mo., Feb. 9-14, Denver, Col., 16-21, Colorado Springs 23, Pueblo 24, 25, Trinidad 26.

LADIES' SCHUBERT QUARTETTE: Mount Kisco, N. Y., Feb. 11, Harlem 12, New Platz 13, Red Hook, N. Y., 16, Brooklyn, N. Y., 17, Holmdel, N. J., 18, Greenfield, Mass., 23, Brattleboro, Vt., 24, Westfield, Mass., 25, Everett 26.

LOTUS GLEE CLUB: Ypsilanti, Mich., Feb. 11, Detroit 12, East Saginaw 13, Bay City 14, Lansing 16, Grand Rapids 17, Big Rapids 18, Reading 19, Elkhart, Ind., 20.

MCCAULL OPERA: Buffalo, N. Y., Feb. 9-14, Pittsburg, Pa., 16-21, Boston, Mass., 23-March 7.

MARIE GREENWOOD OPERA: Savannah, Ga., Feb. 11-13, Brunswick 14, Jacksonville, Fla., 16, 17, Macon, Ga., 18, 19, Americus 20, Columbus 21, Atlanta 23, 24, Birmingham, Ala., 25, 26, Mobile 27, 28.

N. Y. SYMPHONY CLUB: Fort Dodge, Ia., Feb. 11, Storm Lake 12, Cherokee 13, Rock Rapids 14, Sioux Falls, S. Dak., 16, Huron 17, Mitchell 18, Yankton 19, Sioux City, Ia., 20, Norfolk, Feb., 21, Rapid City, Dak., 23, Sturgis 24, Deadwood 25, Lead City 26, Central City 27, Deadwood 28.

NASHVILLE STUDENTS: Barre, Vt., Feb. 11.

ORLDE MUSIN CONCERT: Atlanta, Ga., Feb. 11, Birmingham, Ala., 12, New Orleans, La., 13-15, Houston, Tex., 16, Galveston 17, Brenham 18, Henderson 19, Shreveport, La., 20, Monroe 21, Waco, Tex., 23, Belton 24, Austin 25, Temple 26, Fort Worth 27, Dallas 28.

POOR JONATHAN: N. Y. city Oct. 14—indefinite.

PAULINE HALL OPERA: Philadelphia, Pa., Feb. 9-14, Detroit, Mich., 16-21.

PEARL OF PEKIN: Syracuse, N. Y., Feb. 11, 12, Albany 13, 14.

THE MERRY MONARCH (Francis Wilson): Pittsburg, Pa., Feb. 9-14, Cincinnati, O., 16-21, Chicago, Ill., 23-March 7.

W. J. GILMORE'S OPERA: San Francisco, Cal., Feb. 9-21.

VARIETY AND BURLESQUE

CITY CLUB: Boston, Mass., Feb. 9-14, N. Y. city 16-21, Troy 23-28.

CREOLE BURLESQUE: Kansas City, Mo., Feb. 9-14, Memphis, Tenn., 16-21.

DELACE AND DESIMONT: Harlem, N. Y., Feb. 9-14, Philadelphia, Pa., 16-21.

FAY FOSTER BURLESQUE: Washington, D. C., Feb. 9-14.

FAUST UP TO DATE: Crawfordsville, Ind., Feb. 11, Louisville, Ky., 12-14, Dayton, O., 15, 16, Richmond 18, Piqua 19, Fort Wayne, Ind., 20-21, Columbus 23-24, Sandusky 25, Cleveland 26-28.

GUS HILL: Washington, D. C., Feb. 9-21, Baltimore, Md., 23-28.

GAIETY BURLESQUE: Louisville, Ky., Feb. 14.

GILLETT'S WORLD OF WOMEN: Paterson, N. J., Feb. 9-14.

HANLON-VOLTER AND MARTINETTI: Philadelphia, Pa., Feb. 9-21.

HOWARD ATHENÆUM: Chicago, Ill., Feb. 8-14, Baltimore, Md., 16-21, Boston, Mass., 23-28.

HOWARD BURLESQUE: N. Y. city Feb. 9-14, Brooklyn, N. Y., 16-21, Washington, D. C., 23-28.

HYDE SPECIALTY: Pittsburg, Pa., Feb. 9-14, Cincinnati, O., 16-21.

HENRY BURLESQUE No. 1: Philadelphia, Pa., Feb. 9-14.

HARRY WILLIAMS: Hoboken, N. Y., Feb. 9-14, Philadelphia, Pa., 16-21.

IDA SIDDONS: San Francisco, Cal., Jan. 26-Feb. 21.

LESTER AND WILLIAMS: Philadelphia, Pa., Feb. 9-14.

LILLY CLAY GAIETY: Philadelphia, Pa., Feb. 9-14.

LOUIE DEMOSEY: Chicago, Ill., Feb. 9-14.

LONDON GAIETY GIRLS: Albany, N. Y., Feb. 9-14.

LEW AND LOTTIE WATERS: Watertown, Wis., Feb. 11, 12.

MCCLINE AND WALTERS VAUDEVILLES: St. Paul, Minn., Feb. 9-14, Minneapolis 16-21, Stillwater 23, Hastings 24.

NELSON-WORLEY: St. Louis, Mo., Feb. 9-14.

NIGHT OWLS: Philadelphia, Pa., Feb. 9-14, N. Y. city 16-21.

PARISIAN FOLLY: Troy, N. Y., Feb. 9-14.

ROSE HILL'S BURLESQUE: Chicago, Ill., Feb. 9-14.

SENTZ SANITARY: Cleveland, O., Feb. 9-14, Pittsburg, Pa., 16-21.

SEELY WOODS: Murray, P. O., Feb. 9-14.

SENSATIONAL BOOM: Buffalo, N. Y., Feb. 9-14.

SAM DEVERE: Brooklyn, N. Y., Feb. 9-14.

TONY PASTOR'S DOUBLE: N. Y. city Jan. 26—indefinite.

VANITY SISTERS: New York city, Feb. 9-21.

WEBER AND FIELDS: Cincinnati, O., Feb. 9-14, Columbus 16-18, New York city 19-21.

WHALEN AND MARTELL: Toronto, Ont., Feb. 9-14, Cleveland, O., 16-21, Louisville, Ky., 23-28.

MINSTRELS.

ADKINSON AND COOK: Williamsport, Pa., Feb. 11, Thompson 12, Amherst, Mass., 13, Northampton 14, Springfield 16-18.

ALVIN FIELD: Fredericksburg, Va., Feb. 11, Washington, D. C., 12-14.

BOLTON BROS.: Albuquerque, N. Mex., Feb. 9-14.

CLEVELAND'S COMEDIANS: Detroit, Mich., Feb. 9-14, Toledo, O., 16-21.

CLEVELAND'S CONSOLIDATED: Cincinnati, O., Feb. 9-14.

GEORGE WILSON: Lawrence, Mass., Feb. 12.

GOODYEAR, ELTICH AND SCHILLING: Carson, Nev., Feb. 11, Reno 12, Nevada City, Cal., 13, Grass Valley 14, San Francisco 16-21.

HI HENRY: Anoka, Minn., Feb. 11, St. Cloud 12, Sauk Centre 13, Alexandria 14, Fergus Falls, N. Dak., 16.

MCKANLASS COLORED: St. Joseph, Mo., Feb. 9-14.

PRIMROSE AND WEST: Indianapolis, Ind., Feb. 11, Hamilton, O., 12, Dayton 13, Columbus 14, Pittsburg, Pa., 16-21.

THATCHER: Elgin, Ill., Feb. 11.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Collingwood, Ont., Feb. 11, 12, St. Catharines 13, 14, Stratford 16, 17, Strathroy 18, Chatham 19-21.

GRIFFIN'S GLASSBLOWERS: York, Pa., Feb. 9-14.

HENRY M. STANLEY: Springfield, O., Feb. 11, Dayton 12, Fort Wayne, Ind., 13, Lafayette 14, Milwaukee, Wis., 16, Madison 17, Chicago, Ill., 18, Davenport, Ia., 19, Galesburg, Ill., 20, Peoria 21, Burlington, Ia., 22.

HANNIBAL A. WILLIAMS: Gloucester, Mass., Feb. 12, Fall River 13.

HERRMANN: N. Y. city Dec. 1—indefinite.

KELLAR: Albany, N. Y., Feb. 11.

SWEEN AND WARD: Los Angeles, Cal., Feb. 9-14.

W. W. DAYTON: Castile, N. Y., Feb. 11, 12, Attica 13, 14, Olean 23, 24.

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CHICAGO.—Jacobs' Theatre (Clark Street,) March 1, 22. April 26. May 3. June 7.

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MILWAUKEE, WIS.—Litt's Bijou Opera House, March 1-8 and 22.

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